



VOGUE

AUGUST 1
50 CENTS

The Next Hat

and the new
coiffure for it

**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

opposite page 20

"Fashions in Living"
Entertaining: 30 new recipes

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AUGUST 1, 1957



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37 Golden Square, London W. 1.

Editor: Audrey Withers

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Managing Director: R. A. F. Williams

FRENCH VOGUE

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Editorial Director: Michel De Brunhoff

Editor: Edmonde Charles-Roux

Ass't to Publisher: Henry Bertrand

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I. S. V.-Patcévitch, President

Frank F. Soule, Vice Pres. and Adv. Dir.

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VOGUE

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There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

AUGUST 1, 1957

COVER

The hairdresser's hat—small, ringing the back of the head, showing the hair, the new way, at the front. Here, a fox-coloured velvet casque has a fox scarf to match it—and the hair, by choice, is in the same glowing colour orbit. Hat and fur, from Mr. John. Hat, also at Hutzler's; Marshall Field. The exact colour of the hair—Clairol's Champagne Beige.



HORST

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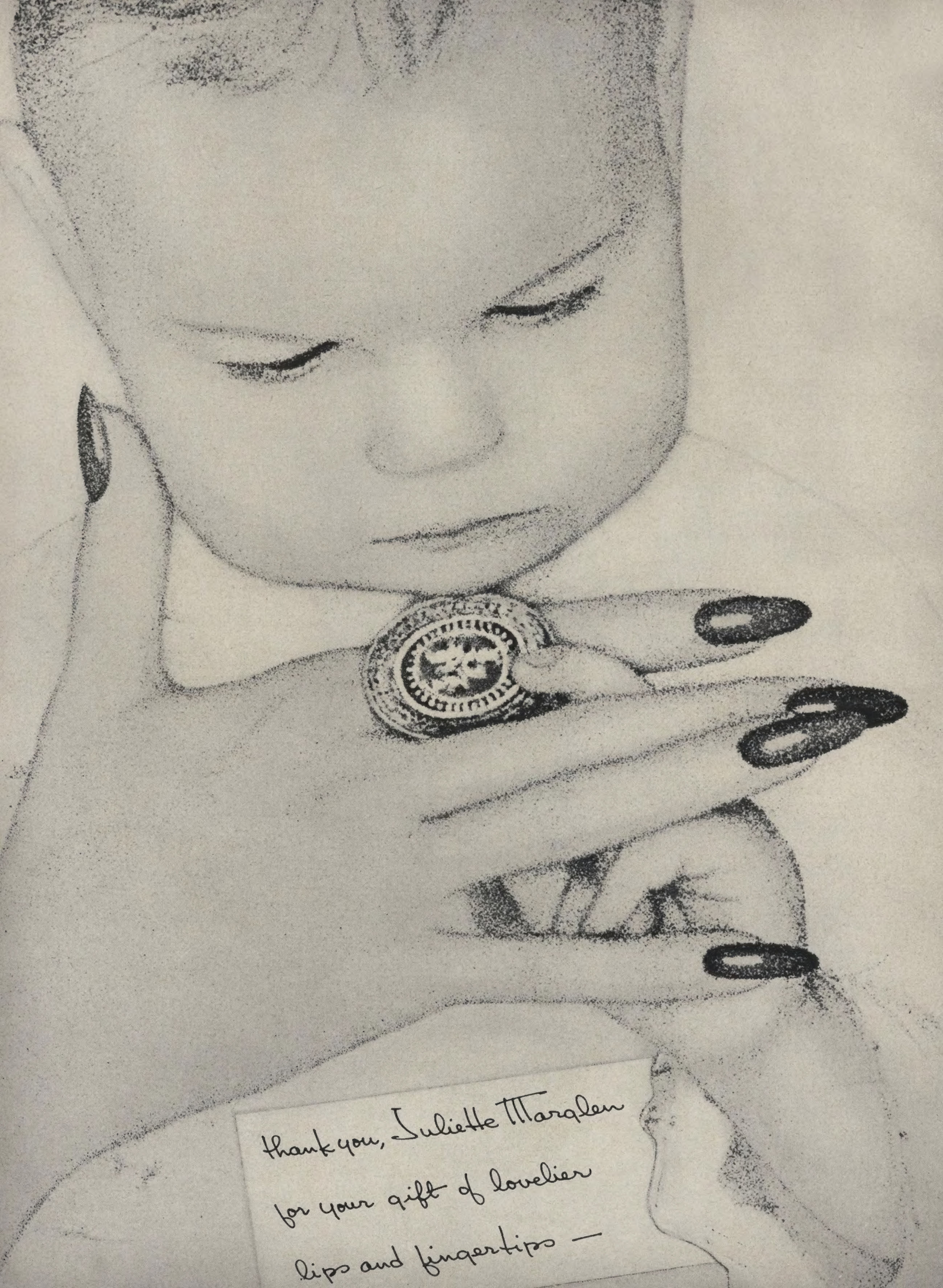
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thank you, Juliette M Taralen
for your gift of lovelier
lips and fingertips —



BONWIT TELLER

Checkered Chemise, Lanz news...
the barely-fitted look
in checked wool and a very important
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AUGUST 1, 1957



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she went off to school

looking like this.



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gay middy look comes

out of

granny's

album



to make

this-minute news in dashing

school-to-party fashions

by

 **Cinderella**



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RIGHT: the white-dotted midddy dress with tri-stripe trim and
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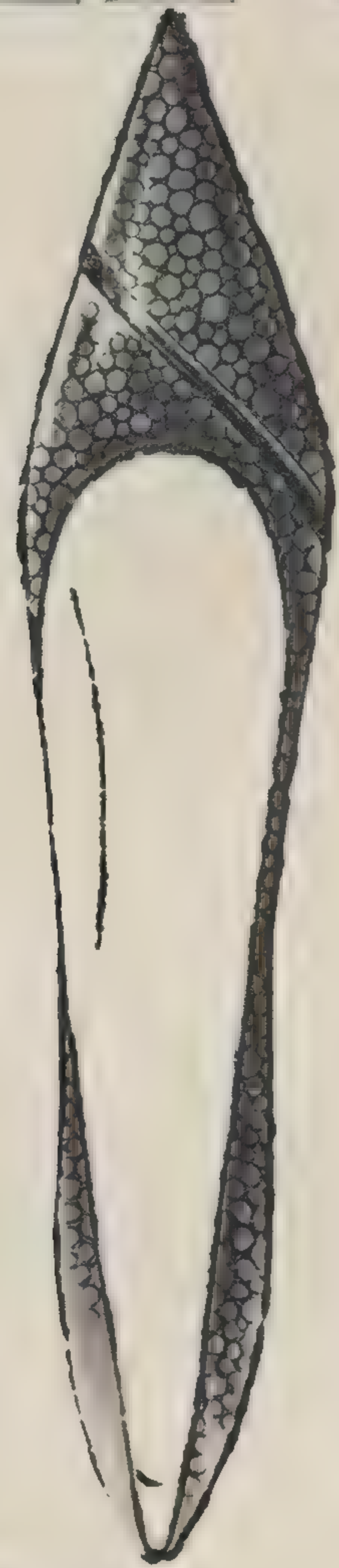


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AUGUST 1 **VOGUE** TRADE EDITION

Autumn Fashions
The Next Points to Watch

NEW SHAPES . . . ● *waistlines belted in . . .*

new overblouse, crushed belt;
new blouse-over, tall belt;
brimmed jacket—belted in (pages 72 to 76)

● *standaway fit . . .*

a fit that shies away from the
neck and waist (page 77)

● *back-of-the-head hat . . .*

small hats worn with the next coiffure
with more hair showing, but *not* more
hair (pages 80 to 84)

EVENING SHOES brocaded, patterned (pages 86 and 87)

VOGUE'S COLLEGE CLASSICS

The standard classics—plus news:
the authentic clan plaids in non-
hackneyed tartans; the sweater set;
the sweater jacket; the knitted
shirt; the country sweater; the
Sunday shirt.

(pages 88 to 97)

CHILDREN'S VOGUE

NEW CLOTHES PLANS
FOR SIZES 7-to-12 AND 8-to-14

Four back-to-school wardrobes planned
around a workable and likable colour—
all corresponding to sizes (the 7-to-12s and
sub-teens), needs, and season.

(pages 104 to 119)

FASHIONS IN LIVING: Miniature house—full-scale living.

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Let what “VOGUE SAYS” headline your advertisements and displays.

Vogue’s copy ideas and philosophy for these fashion ideas can be used to
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New shapes . . .

● Waistlines belted in:

VOGUE SAYS: “Next points—waistlines coming in”
VOGUE SAYS: “Fashion belted in—definite for autumn”
VOGUE SAYS: “New overblouse, crushed belt”
VOGUE SAYS: “The glove belt—around a brimmed waist”
VOGUE SAYS: “New blouse-over, tall belt”
VOGUE SAYS: “Blousing—more an ease of manner than fabric”
VOGUE SAYS: “Brimmed jacket—belted in”
VOGUE SAYS: “Jacket-look essential—determined belt”

● Standaway fit:

VOGUE SAYS: “More collar going on”
VOGUE SAYS: “Standaway collar, standaway fit”
VOGUE SAYS: “New collar—starting on its rounds”
VOGUE SAYS: “More news—blouse collar over suit collar”

● Back-of-the-head hat:

VOGUE SAYS: “Back of the head hat—more hair showing”
VOGUE SAYS: “The next hat—coiffured”
VOGUE SAYS: “The next hat—moving back on the head”
VOGUE SAYS: “New beret—backed into a small space”
VOGUE SAYS: “The smallest cloche—off to the side”
VOGUE SAYS: “New hat prop—black checkered veil”
VOGUE SAYS: “Satin cap—pinched into shape”
VOGUE SAYS: “Hat—not much bigger than a hair bow”
VOGUE SAYS: “Back-of-the-head cap—worn with bangs”
VOGUE SAYS: “Suit hat—cut on a curve”

● The coiffure:

VOGUE SAYS: “Hair-colour and hat—same colour orbit”
VOGUE SAYS: “Hat anatomy: bangs and waves”
VOGUE SAYS: “The look—combined effectiveness
of hat and coiffure”
VOGUE SAYS: “The point—more hair showing”
VOGUE SAYS: “New cloche hair—off to the side”
VOGUE SAYS: “The next coiffure—hatted”
VOGUE SAYS: “Bangs—combed into orderly chaos”

● Evening Shoes . . .

VOGUE SAYS: “The next evening shoe: brocaded, patterned”
VOGUE SAYS: “Autumn elegance—at shoe-level”
VOGUE SAYS: “Evening shoes—in new glowing colours”
VOGUE SAYS: “Think of a shoe as a jewel”
VOGUE SAYS: “Flowered opera pump—drapery at the toe”
VOGUE SAYS: “Latticed sandal—of brocade”
VOGUE SAYS: “Black silk shoe—satin-striped in amber”
VOGUE SAYS: “A tied shoe—laced with satin”

● Vogue’s College Classics . . .

VOGUE SAYS: “The sweater set—with no set rules”
VOGUE SAYS: “Shetland wool sweater set—two shades of grey”
VOGUE SAYS: “Plaids in non-hackneyed tartans”
VOGUE SAYS: “The kilt—properly fringed, back-pleated”
VOGUE SAYS: “The tapered moccasin—of French plush”
VOGUE SAYS: “Regulation pants—cut straight as stovepipes”
VOGUE SAYS: “Country sweaters—thick-surfaced, thin-lined”
VOGUE SAYS: “The Sunday shirt—softened, silkened”
VOGUE SAYS: “The knitted shirt—the next new classic”
VOGUE SAYS: “The sweater-jacket—workable in either context”
VOGUE SAYS: “The new young look—Sunday shirt, sweater-jacket”
VOGUE SAYS: “Sweaters—belted neatly over skirts”
VOGUE SAYS: “Four skirts—plaids and flannels”

● Back-to-School Wardrobe (sizes 7-to-12 and 8-to-14) . . .

VOGUE SAYS: “Play smock—after Dior’s work smock”
VOGUE SAYS: “Ginny doll—with owner to match”
VOGUE SAYS: “7-to-12 colour plan—camel-colour and red”
VOGUE SAYS: “‘Best’ coat—red coachman’s coat”
VOGUE SAYS: “‘Tough’ coat—camel-coloured poplin”
VOGUE SAYS: “Sweaters and skirts—for school”
VOGUE SAYS: “Corduroy princesse dress—for parties”
VOGUE SAYS: “New colour for velveteen—chocolate-brown”
VOGUE SAYS: “New paper-doll cut in coats”
VOGUE SAYS: “Sub-teen—change in waists and tastes”
VOGUE SAYS: “Sub-teen wardrobe—bright navy blue”
VOGUE SAYS: “The beret—only kind of hat”
VOGUE SAYS: “Party dress—in jumper form”
VOGUE SAYS: “Beige knitted suit—for a Saturday movie”

● Fashions in Living . . .

VOGUE SAYS: “Miniature house—full-scale living”
VOGUE SAYS: “Bar—no more than a hall closet”
VOGUE SAYS: “Really miniature fireplaces”
VOGUE SAYS: “Garden on miniature scale”

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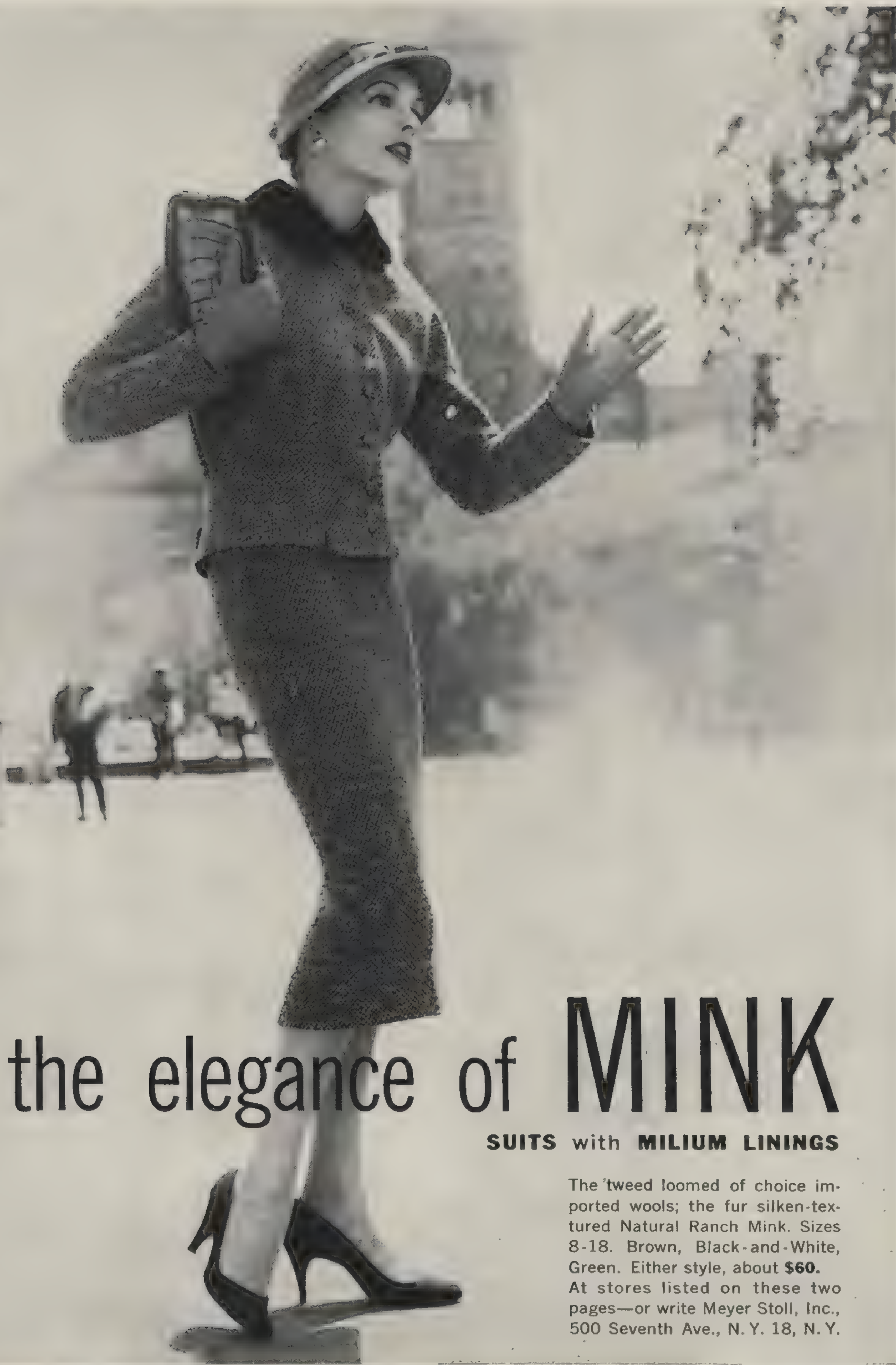
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MassenaTown & Country
Middletown

Carson & Towner

Newburgh Women's Wear
New York CityGimbel's
Niagara Falls Mack Friedman
Olean Jos. M. Segall
Plattsburgh Herman's
Poughkeepsie ... Luckey Platt
Rochester Metzger's
Schenectady... H. S. Barney
Troy Peerless Co.
Utica Bailey & Griffith

Utica Brooks
WatertownHerr's Fashion
White PlainsConde's
Yonkers Schillers

NEW MEXICO

Albuquerque Fedway

NORTH CAROLINA

Asheville Winner's
Charlotte Best Shops
Durham Baldwin's
Fayetteville Capitol
Gastonia Smart Shop
Goldsboro Serotta's
Greensboro Prago-Guyes
Hickory Melville's

High PointTobias
Kinston Serotta's
Raleigh Ellisberg's
Rocky Mt. Vogue
St. Paul Ida's
Winston-SalemCohen's

NORTH DAKOTA

Bismark Robertson's
Fargo Moody's

OHIO

Canton Parisian
Cincinnati.....H. S. Pogue
Cleveland.....I. J. Fox
ColumbusF. & R. Lazarus
Dayton Metropolitan

ElyriaStyle Center
Fremont Joseph's
Lakewood Carson's
Lima Gregg's
LorainStyle Center
Mansfield Golden-Russell
Massillon Segel's
Middletown Filsons
Newark J. J. Carroll
Paintsville ... Carlisle-Allen
Portsmouth ...Atlas Fashions
SpringfieldVogue Shop
Warren Carlisle-Allen
Youngstown ... Livingston's

OKLAHOMA

Enid Herzberg's
Oklahoma CityStreet's
Ponca City Laddie's
Tulsa Street's

OREGON

PortlandBedell Store
Portland Zukor's

PENNSYLVANIA

Allentown Berte
AllentownAdams Co.
BerwickThe Fashion
Bethlehem Filbron's
Brownsville Kart's
Butler...Rosenberg Fur Shop
Carbondale ...Globe Fashion
Chester Weinberg's
DarbySwanky Shops
E. Liberty.....Jos. Price
Easton Horn's
Hanover..... W. C. Baker
Harrisburg Worth's
Hazleton Deb's
Jeannette Weiner's
JohnstownGlosser Bros.
Lancaster Logan's
Levittown Pomeroy's
McKeesport Katzman
New Castle.....Ed Haims
Philadelphia Lit Bros.
Pittsburgh Jos. Horne
PottstownEllis Mills
PottsvilleGrace Shop
Reading Martin's
Scranton Rice's
Scranton Salben's
Shamokin Lockett's
Sunbury Rosenblum's
Tamaqua Miller's
Warren Steln's
Williamsport Brozman's
Wilkes-Barre ...Boston Store

RHODE ISLAND

Pawtucket Peerless Co.
ProvidencePeerless Co.
Woonsocket McCarthy's

SOUTH CAROLINA

Greenville ...Meyers Arnold
Rock Hill Melville's
SpartanburgThe Fashion

SOUTH DAKOTA

Rapid City.....The Baron

TENNESSEE

BristolThe Fashion
Jackson Nathan's
Johnson CityJo-Ann's
Kingsport Jo-Ann's
Knoxville... Colonial Galleries
MemphisLandres Co.
Murfreesboro ... Goldstein's
NashvilleCain-Sloan Co.

TEXAS

Amarillo Fedway
AmarilloHub Clothiers
Corpus ChristiFedway
Houston Sakowitz
Longview Fedway
San AntonioCarl's
Wichita FallsFedway

UTAH

Logan Roskelly's
Ogden Wolfer's
Salt Lake CityMakoff

VERMONT

Brattleboro Silhouette
Burlington Currier's

VIRGINIA

Harrisonburg ...Joseph Ney's
Lynchburg Baldwin's
Newport News ...Nachman's
Norfolk Rice's
Petersburg Sandler's
Richmond LaVogue
Roanoke Sidney's

WASHINGTON

Bellingham Victor's
Seattle Jean Hall
Seattle Taylor's
TacomaOakes Apparel

WEST VIRGINIA

Bluefield Mademoiselle Shop
CharlestonThe Vogue
Clarksburg Broida's
Fairmont Jones, Inc.
Huntington Kurzman's
Morgantown Jones, Inc.
Wheeling Kaufman's

WISCONSIN

Appleton Fashion Shop
Fond Du LacMerwin's
Green BayNau's
KenoshaLepp & Co.
La CrosseBrooks
MadisonW. J. Remdall's
Manitowoc Berk's
Neenah.....The Jandrey Co.
Racine Eitel's
ReedsburgBig Store, Inc.
Shawano Glarus
Sheboygan Sehler's
Two Rivers Jensen's
Wisc. Rapids ... Johnson Hill
WaukeshaMcCoy's Dept. Stores
West AllisTaitelman's

WYOMING

Rapid City.....The Baron Casper Kline's

If your favorite store is not listed, write
Meyer Stoll, Inc., 500 Seventh Ave., N. Y. 18



Our side has to win because we're dressed in the season's newest fashion color, Ink Blue with white. Everybody's rooting for us because we look so pretty in our striped shirtwaist dresses. Peter Pan made them fast color in washable woven satin striped cotton. Sizes 3 to 6X, about \$6.00. Sizes 7 to 14, about \$8.00.

FABRIC BY
Peter Pan
 GUARANTEED FAST COLOR

New York, N. Y., *Bloomingdale's*
 Atlanta, Ga., *Davison Paxton*
 Baltimore, Md., *Hutzler's*
 Boston, Mass., *Filene's*
 Brooklyn, N. Y., *Martin's*
 Buffalo, N. Y., *Wm. Hengerer*

Chicago, Ill., *Lytton's*
 Cleveland, Ohio, *The Higbee Company*
 Dayton, Ohio, *The Rike-Kumler Company*
 Denver, Colo., *Daniels & Fisher*
 Detroit, Mich., *The J. L. Hudson Company*
 Ft. Wayne, Ind., *Wolf & Dessauer*

Indianapolis, Ind., *L. S. Ayres & Co.*
 Johnstown, Pa., *Penn Traffic Co.*
 Kansas City, Mo., *Adler's*
 Little Rock, Ark., *M. M. Cohn*
 Los Angeles, Cal., *Bullock's Downtown*
 Milwaukee, Wisc., *T. A. Chapman*

youngland®

dresses are for little girls!



Our side has to win because we have the same new fashion color, too — Ink Blue. Everybody's rooting for *us* because we look like such perfect little ladies in our print jumpers with a separate Victorian blouse. Cone Mills made our washable **Everglaze® Minicare®** cotton, printed with flowers and fruit. Sizes 3 to 6X, about \$8.00. Sizes 7 to 14, about \$9.00.

Fabric by **Cone Mills**

SHOES BY CAPEZIO. PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

Newark, N. J., *Bamberger's*
New Orleans, La., *Gus Mayer*
Oakland, Cal., *Capwell's*
Pasadena, Cal., *Bullock's Pasadena*
Pawtucket, R. I., *Peerless Co.*

Philadelphia, Pa., *Strawbridge & Clothier*
Pittsburgh, Pa., *Kaufmann's*
Providence, R. I., *Peerless Co.*
Richmond, Va., *Thalhimer's*
Rochester, N. Y., *B. Forman Co.*

San Francisco, Cal., *City of Paris*
St. Louis, Mo., *Famous Barr*
Troy, N. Y., *Peerless Co.*
Washington, D.C., *Woodward & Lothrop*
West Los Angeles, Cal., *Bullock's Westwood*

At these fine stores, on both pages, or for store nearest you write to: Sam Landorf & Co., Inc., 112 West 34th St., New York 1, N. Y.

Now, a whirl of fur flattery smartly tops your

Shagmoor



*TRADEMARK OSLO SKINNAUKSJØNER S/L HAT: JOHN FREDERICS

SAGA* *Norwegian Blue Fox* —first fox of fashion—adds allure to your classic town & country Shagmoor this year. Misses' sizes. Style #571, about \$150. Write for free fashion booklet V and name of nearest dealer.

Linder Bros., The House of Shagmoor, 512 Seventh Avenue, New York.



Anita Modes.

Ensembled for day into evening... pure silk serge with a frothy white, cowl-draped top of pure silk Toujours on a soft, waist-wrapped sheath, set off by an abbreviated jacket.

Black, royal, emerald; 10 to 16. About \$55. A fashion exclusive by *braunda*



John Frederics hat, Bienen-Davis bag

See page 140 for the Braunda store nearest you.

AUGUST 1, 1957

sunny lee

Albany, N. Y.
 John G. Meyers
 Asheville, N. C.
 Ivey's, Inc.
 Atlanta, Ga.
 Regenstein's
 Peachtree and Buckhead
 Baltimore, Md.
 Hutzler Bros.
 Binghamton, N. Y.
 Sisson Bros.-Welden Co.
 Birmingham, Ala.
 Burger, Phillips Co.
 Buffalo, N. Y.
 Wm. Hengerer Co.
 Canton, Ohio
 Stern & Mann Co.
 Charlotte, N. C.
 J. B. Ivey Co.
 Clearwater, Fla.
 Rutland Bros.
 Denver, Colo.
 Neusteter's
 Detroit, Mich.
 The J. L. Hudson Co.
 Greenville, S. C.
 Ivey-Keith Co.
 Hartford, Conn.
 G. Fox & Co.
 Houston, Texas
 Sakowitz Bros., Inc.
 Hutchinson, Kan.
 Wiley's Inc.
 Indianapolis, Ind.
 H. P. Wasson & Co.
 Kansas City, Mo.
 Harzfeld's
 Lancaster, Pa.
 Hager & Bro.
 Lexington, Ky.
 Stewart D. G. Co.
 Louisville, Ky.
 Stewart D. G. Co.
 Miami, Fla.
 Burdine's, Inc.
 Milwaukee, Wis.
 T. A. Chapman Co.
 Morristown, N. J.
 M. Epstein, Inc.
 New Haven, Conn.
 Hamilton & Co.
 New Orleans, La.
 Godschaux
 Omaha, Neb.
 Goldstein Chapman Co.
 Pasadena, Calif.
 Bullock's Pasadena
 Pittsburgh, Pa.
 Jonasson's
 Plainfield, N. J.
 Tepper's
 Providence, R. I.
 Gladding's, Inc.
 Richmond, Va.
 Miller & Rhoads, Inc.
 Salisbury, Md.
 Benjamin's
 San Antonio, Texas
 Frost Bros. Co.
 San Francisco, Calif.
 City of Paris
 Seattle, Wash.
 The Merry-Go-Round
 Spartanburg, S. C.
 August W. Smith Co.
 St. Petersburg, Fla.
 Rutland Bros.
 Syracuse, N. Y.
 The Addis Co.
 Tucson, Ariz.
 Albert Steinfeld & Co.
 Utica, N. Y.
 J. B. Wells & Son Co.
 Wichita, Kan.
 Henry's Inc.
 Wilkes-Barre, Pa.
 The Kiddie Shoppe
 Winston-Salem, N. C.
 L. Roberts, Inc.
 Worcester, Mass.
 Denholm & McKay Co.



reminiscent of another day

... Cluny lace and ricrac rim the demure details of little Priscilla's dress. Prim and pretty white pique collar and cuffs for Prudence with black braid and embroidery adding a touch of nostalgia. Sister dresses in MILL FABRICS' SWANK crisp no-iron cotton; nutmeg brown, pine green, schoolhouse red; 3 to 6x about \$7., 7 to 14 about \$9. At fine stores throughout the land.

BEST & CO., New York and branches;

MARSHALL FIELD, Chicago;

THE HALLE BROS. CO., Cleveland;

R. H. STEARN & CO., Boston;

WOODWARD & LOTHROP, Washington, D. C.

or for the name of the store nearest you write:

Borgenicht Bros., Inc., 520 Eighth Ave., New York City 18

if it's
MAZET[®]
 by
Milliken



it's the
 softest
quality
 Orlon*
 yarn

REGAL knits a young sweater set
 ... of MAZET[®], 100% ORLON* yarn.
 Child's play to wash; dries fast; re-
 mains soft and shapely; repels moths,
 resists mildew. Lovely colors. Sizes
 7 to 14: Cardigan, about \$5, Slip-on,
 about \$4. Sizes 3 to 6X, subteen and
 teen about \$3 to \$6. Skirt of 100%
 Wool SYLVAN FLANNEL by Milliken.

MILLIKEN WOOLENS, INC.
 1407 Broadway, New York 18, N. Y.

*DuPont's trademark for its acrylic fiber

At these and other fine stores:

Chicago, Ill.....	MARSHALL FIELD	New York, N. Y.....	LORD & TAYLOR
Dallas, Texas.....	SANGER BROS.	Portland, Ore.....	MEIER & FRANK
Los Angeles, Calif.....	BULLOCK'S	Rochester, N. Y.....	SIBLEY, LINDSAY & CURR
St. Louis, Mo.....	FAMOUS-BARR COMPANY		





The scene is America; the fabric is Chatham! The Chatham idea is the American idea—to make good cloth and make it in great quantity. This gives American designers the inspiration to create the clothes you want, at the prices you like to pay. Take these fine coats by Lambella. Only in the great stores of America do you find styling like this, at practical prices. Either coat: in sizes 7 to 14, about \$35; in 3 to 6X, coat and slack set, about \$35; matching hats, about \$5.

At: Stern Bros., N. Y.; Filene's, Boston; Schuneman's, St. Paul; Wolf & Dessauer, Ft. Wayne; Bon Marche, Seattle; or write Chatham Fabrics, Inc., 112 W. 34th St., N. Y. 1, N. Y. Mills at Elkin, Charlotte, Spray, North Carolina, and Springfield, Tennessee. Chatham Fashion Fabrics are made by the makers of famous Chatham Blankets.



"MATTERHORN" CREASE-RESISTANT RAYON FLANNEL BY R. L. DREIFUSS, INC. JUMPER IN CHARCOAL; BLOUSE IN RED-AND-WHITE STRIPED COTTON. 4-6½, ABOUT \$6. 7-12, ABOUT \$8.

Because you know what little girls are up to, you choose machine-washable, pre-shrunk, easily ironed fabrics. Modern Avisco® rayon makes these Cinderella frocks colorfast, durable, as well. This tag means these are *tested* qualities!

New York, Arnold Constable • Salt Lake City, Auerbach's • Memphis, Goldsmith's • New Orleans, D. H. Holmes • Dayton, Elder & Johnston



AMERICAN VISCOSE CORPORATION, NEW YORK 1, N.Y.

Warm & Sunny
When It's Icy Cold



Borg Fabric Division, The George W. Borg Corporation, Delavan, Wisconsin

BORGANA[®]

...brilliant successor to Borgana. Most luxurious of all the like-furs, and more than ever "more like fur than fur itself." Silkier, softer, richer because it is the only like-fur that blends Darlan* with Orlon†. Seven new colors: Dawn Beige, Dusk Gray, Starlight Taupe, Celestial Blue, Shadow Brown, Night Black, Eclipse Charcoal... in misses, junior and petite sizes. Incomparably fashioned by the makers listed below.

■ **Modelis, Inc.**, 205 W. 39th St., N.Y. ■ **Kraeler-Frasca**, 500 Seventh Ave., N.Y. ■ **Albrecht Furs**, 21 W. 5th St., St. Paul ■ **Rothmoor Corp.**, 22 W. Madison St., Chicago
■ **Annis Furs**, 512 Seventh Ave., N.Y. ■ **Gordon Mfg. Co., Ltd.**, 423 Mayor St., Montreal ■ **Linker & Herbert-Junior Aire**, 205 W. 39th St., N.Y.

Borgana is the registered trademark of The George W. Borg Corporation Manufactured under U. S. Patent No. 2,705,880 †Dupont Trademark *B. F. Goodrich Trademark

a **Borg** fabric



POINTS
OF
INTEREST

Corelli

STYLED IN ITALY

The fountains of St. Peter's... the Colosseum by moonlight... these new Corellis, definitely designed for today's romantic renaissance. Calf or suede sculptured on lean low lasts... tapered of heel, stilettoed of toe, the peau de soie bow an enticing focus on your steps after dark.

12⁹⁵

others from 8.95

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

**All backed by the famous Everfast color guarantee*

American Festival Fashions.



Keep them Party-Fresh with just

...cottons* by **EVERFAST**[®]

...with *EVERGLAZE*[®] tested crease resistance

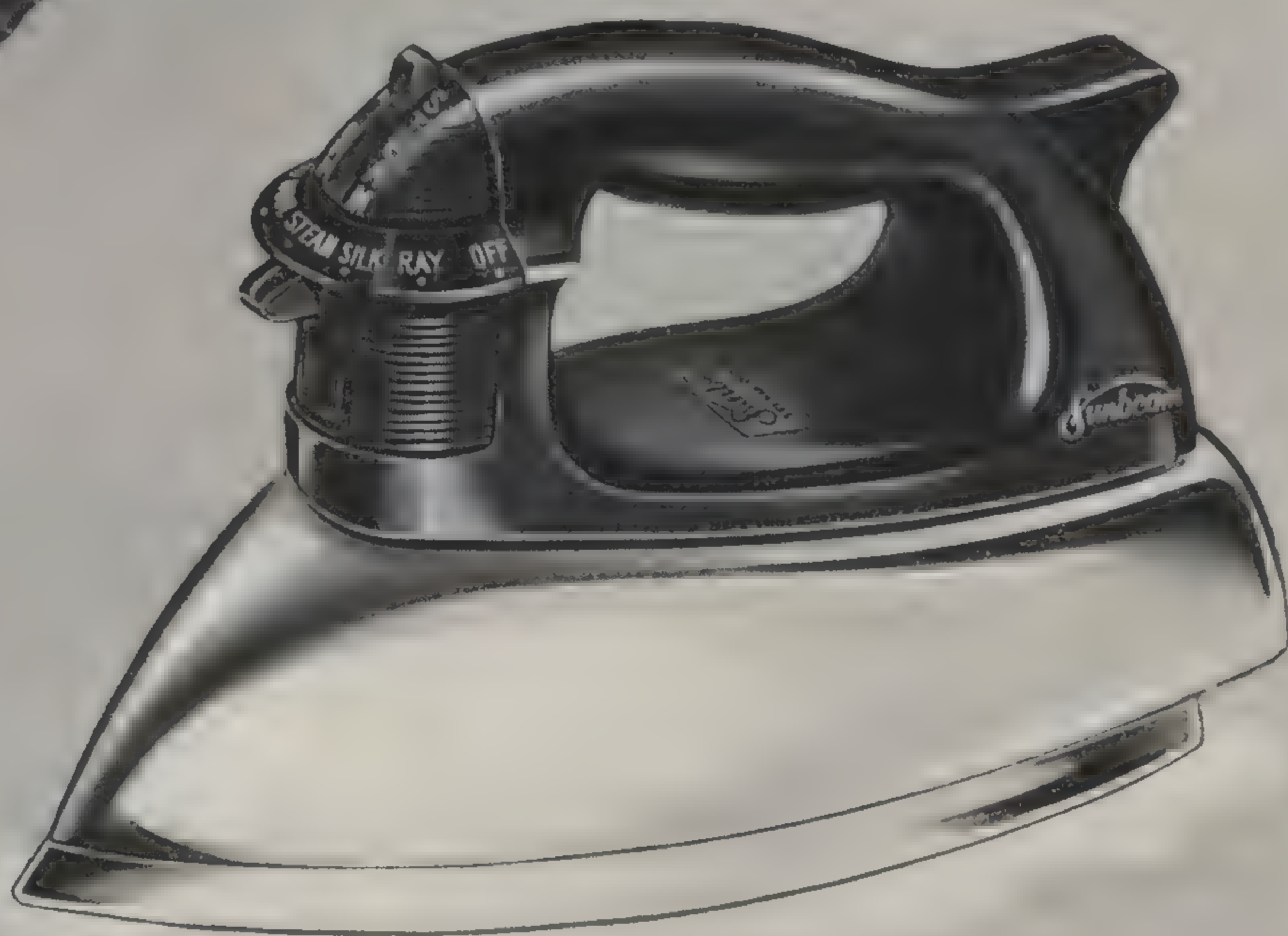
Plymouth Rock and Jamestown live again in a nostalgic group of go-to-meeting and back-to-school fashions by Joseph Love ... so enchanting you know

it must be *Love*[®]

Left: First Harvest ... pewter grey or bluebell
Center: Cavalier ... sparkling Satinia in flag red or navy
Right: English Rose ... nut brown or silver grey

All dresses 3 to 6X, about \$8.00; 7 to 12 about \$9.00

MACY'S NEW YORK and all branch stores
DAVISON'S, Atlanta • THE FAIR, Chicago • NEUSTETER'S, Denver
HIMELHOCH'S, Detroit • H. P. WASSON, Indianapolis • MACY'S,
Kansas City • GUS BLASS, Little Rock • L. BAMBERGER & Co.,
Newark • J. L. BRANDEIS, Omaha • DIAMOND'S, Phoenix
JOSEPH HORNE Co., Pittsburgh • MILLER & RHOADS, Richmond
MACY'S, San Francisco • LASALLE'S, Toledo



a touch of the famous

Sunbeam[®] STEAM OR DRY IRON!



So light ... a mere 3 pounds net ... so easy to use!
You iron on an all-over cushion of rolling steam and fabrics come up smiling ... fresh and sparkling ... just like new. A modern SUNBEAM makes ironing a pleasure! Gets hot in 30 seconds. The thumb-tip control is easy to see, easy to set and always remains comfortably cool to touch.

Quality at your feet...



sumptuously soft

*punchinello
suede*

MEG

Eyelet perforated—for the

newest look in soft, soft

suede. You've never known

such fit and beauty.

Shoes illustrated, 12.95

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Higher Denver West and Canada

JO

Feel the
soft comfort
of Air Step's
Magic Sole

Air Step

AIR STEP DIVISION, BROWN SHOE COMPANY, ST. LOUIS. ALSO MANUFACTURED IN CANADA BY SCOTT SHOE COMPANY, LTD., GALT, ONTARIO



Dorothy O'Hara

MAKES WOMEN LOOK NICE
AND MEN LOOK TWICE

JULIUS WERK'S BEAUTIFUL DRAPABLE CREPE IN
BLACK, TAUPE, ROYAL. SIZES 10 TO 20, ABOUT \$5.00
AT FINE STORES OR WRITE

Dorothy O'Hara, Inc.

719 S. Los Angeles Street, Los Angeles 14



Shepardess
charms a modern miss
with checks in
shape-keeping jersey

of **Orlon**
AND WOOL

A dream come true! "Orlon"* acrylic fiber lets this adorable dress wash happily ever after, stay true to size, keep its wonderland softness. And "Orlon" resists wrinkling, requires little or no ironing. Brown or charcoal hound's tooth checks in 80% "Orlon", 20% wool. Fairy-like frosting on bodice of 65% "Dacron"** polyester fiber and 35% cotton. Sizes 3-6X, about \$11; 7-14, about \$15. At Gimbels, N. Y.; Hess Brothers, Allentown, Pa.; Rike-Kumler; Sanger Brothers; The Peerless Co., Providence, Pawtucket, R. I.

BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

Du Pont makes fibers, does not make the fabric or garment shown here.

*"Orlon" is Du Pont's registered trademark for its acrylic fiber, **"Dacron" is Du Pont's registered trademark for its polyester fiber.





blouses by Ship'n Shore®



nce
upon
a
time...



a storybook look by **R.A.R**
moppets

And they'll live happily ever after in this demure victorian print accented with black velvet and braid, then touched with pure white. Crease-resistant, wonder-care cotton by SCHWARTZ-LIEBMAN in red, blue, green or grey backgrounds. Moppets sizes 3-6x about \$8, sizes 7-14 about \$9.

At these stores or write R.A.R., 519 Eighth Ave., N. Y. C. for store nearest you:

BLOOMINGDALE'S, NEW YORK, N. Y. • FILENE'S, BOSTON, MASS. • L. S. AYRES, INDIANAPOLIS, IND. • BAMBERGER'S, NEWARK, N. J. • KAUFMANN'S, PITTSBURGH, PA. • J. L. HUDSON, DETROIT, MICH. • RICH'S, INC., ATLANTA, GA. AND KNOXVILLE, TENN. • G. FOX, HARTFORD, CONN. • O'NEIL'S, AKRON, OHIO • PALAIS ROYAL, HOUSTON, TEX. • THE BOSTON STORE, MILWAUKEE, WIS. • HUTZLER'S, BALTIMORE, MD. • WOODWARD & LOTHROP, WASHINGTON, D. C. • HARVEY'S, NASHVILLE, TENN. • MEIER & FRANK, PORTLAND, ORE. • STIX, BAER & FULLER, ST. LOUIS, MO. • DAYTON CO., MINNEAPOLIS, MINN. • HALLE BROS., CLEVELAND, OHIO



color comes to life in rayon

American Rayon Institute, Inc., 350 Fifth Avenue, New York 1, N. Y.

Coming in . . . colors that flame with exciting vibrance, at home and in our fashions. From the smouldering reds to the glowing new leopard effects, Rayon gives them richer beauty. For Rayon makes any color *live* . . . especially when it's solution-dyed for lasting depth and clarity. Look for the new colors of Rayon . . . to wear, to live with, to light up the brightest season of the decade.

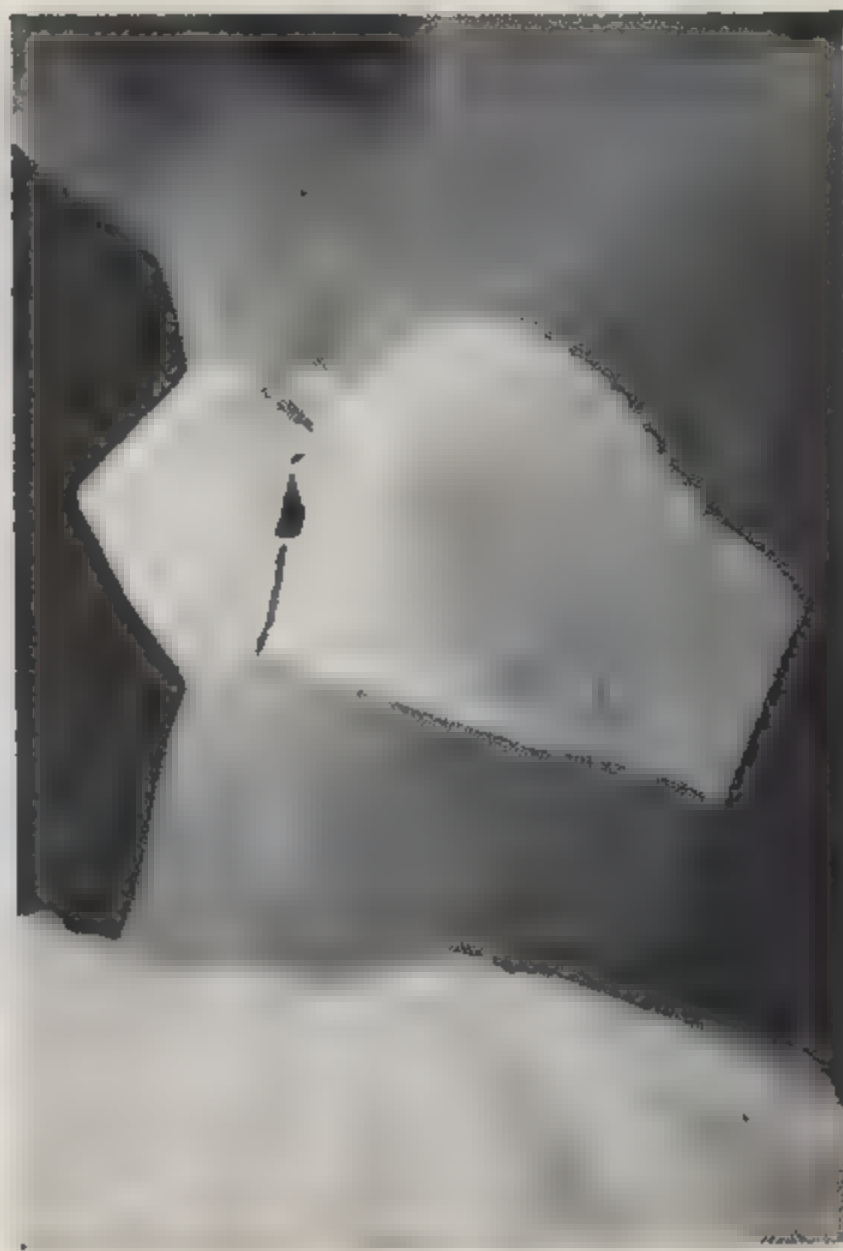
Drapery and upholstery fabrics by J. H. Thorp Co. Middy dress by Youngland in a Cohama fabric. Costume by Jeanne Campbell for Sportwhirl, coat of Shelton Looms Rayon leopard print, dress of Bianchini crepe. Man's jacket by Currick & Leiken, fabric by Milliken.

RESTAURANT A LA CARTE



Setting: Paris Gown: Grés Photograph: Avedon

Darling, you're sure to stay up all night in "Good News" by Warner's



You're not the type for early retirement from the scene of fun! But, till now, you've had problems, because your strapless bra never really behaved properly.

But you'll never again have that sense of strapless insecurity. For here's Good News by Warner's—at last, the strapless bra that *always* stays up, can't twist, slip, or turn, can't ever be anything but beautifully comfortable.

The secret's in the one-piece lined latex back that hugs you always! To wear all day, under all fashions; all year round, too!

#P1031 Deep plunge, front hook-and-eye closure. #P1041 (not shown) Scalloped cups, front zipper closing. Either in embroidered white cotton, lightly foam-lined cups.....\$6.50.

WARNER'S®

MAKERS OF MERRY WIDOW®, A'LURE® BRAS, STA-FLAT® GIRDLES AND CORSELETTES

A woman is shown in profile, wearing a dark-colored sweater with a thick fur collar. She is holding a small, light-colored rectangular object, possibly a book or a piece of fabric, in her hands. The background is a warm, golden-brown color.

fall's

sweatered look in

softer, care-free

Orlon

REG. U.S. PAT. OFF.



BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY

Darlene selects "Orlon"* acrylic fiber blended with fur fiber for a collared pullover of purest luxury... that washes and stays in shape without blocking. Full-fashioned, in champagne,

gold, mauve, coral, aqua, black, white. Sizes 34-40. About \$15. At B. Altman & Co.; Woodward & Lothrop; Hochschild, Kohn; Harold's; The Emporium.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS. DOES NOT MAKE THE YARN OR SWEATER SHOWN HERE.

*This is Comal's fabulous
new yarn-dyed blend of
65% DuPont Dacron
and 35% SuPima Cotton
... the darling of
leading designers.*

Valley



COMAL FABRICS® A DIVISION OF

Mission
® **V**alley MILLS • INC

NEW BRAUNFELS • TEXAS



The coat — emancipated. A new way for a child

to look, feel and move...the set-free shape makes

history as it follows an architectural line

to a brilliant fashion conclusion. In Anglo's red, green

and black chevron tweed...3-6x, about \$40.00

7-14, about \$45.00...velveteen hat, about \$6.00...

velveteen leggings (3-6x only) about \$8.00.

peggy'n sue

designed by

Helen Lee
for

Little Empress Coats, Inc.

534 Eighth Avenue, New York 18, N. Y.

at LORD & TAYLOR, New York, Manhasset, Westchester, Millburn, West Hartford, Bala-Cynwyd and Garden City, and at all fine stores

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

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TUCSON

Westward Look Ranch Inn. Luxurious resort in desert foothills. Riding, pool. American Plan, all year. Rt. 6, Box 250, Tucson, Ariz. MA 3-2591.

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HOT SPRINGS NATIONAL PARK



Arlington Hotel & Baths

Enjoy relief from occupational fatigue, arthritis and kindred ills in these hot radioactive waters. Superb bathhouse in the hotel, reached by secluded elevator: go from your room in robe and slippers. No other Spa offers so much. Good golf, club privileges. Fishing. Appetizing cuisine. Social calendar. Night spots. For colorful folder, write R. E. McEachin, General Manager.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

MAINE

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Squaw Mountain Inn. A beautiful estate on Mooshead Lake. Pvt. golf course. All water sports. June into Sept. No Hay Fever. Excellent food.

KENNEBUNKPORT

The Colony.—On ocean. New swimming pool. Pool-side buffet luncheon. Entertainment. Golf, tennis, churches nearby. Geo. Boughton, Pres. Box 566 D.

MASSACHUSETTS

SWAMPSCOTT

New Ocean House. On the picturesque North Shore. Seashore and country environment. Open April to Nov. Booklet. Clement Kennedy, Pres.

NEW HAMPSHIRE

TWIN MOUNTAIN

Twin Mountain Hotel. Modernized mid-Victorian landmark of distinction. Excellent cuisine. Fabulous mt. trails, glorious sightseeing. Heated pool.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. At the edge of the sand & sea. Ocean-front sun decks, porches, solaria. Evening entertainment. Fresh and salt water baths.

PRINCETON



Princeton Inn

Inviting country inn overlooking acres of rolling countryside. Comfortable guest accommodations, delicious food, charming Early-American atmosphere. Situated mid-way between New York and Phila. Adjoining beautiful Princeton U. campus. Quiet, gracious setting. 100 attractive rooms. Cocktail Lounge. Write or phone for rates, reservations. G. Bland Hoke, Mgr. PR 1-5200.

SPRING LAKE BEACH

The Warren, a famous resort, a famous American plan hotel. Private ocean bathing beach. No crowds. Supervised activities for children. Ask for bklt.

Alaska

Probably the first tourist to Alaska was a Chinese monk, Hwui Shan, who used the Japan Current about 458 A.D. to reach the Aleutians. Today one can visit Alaska's snow-wrapped mountains and summer rash of bluebells on tidy, travel-agent-planned tours; see the Russian settlement of Sitka on Baranof Island, as well as an Eskimo village, a salmon cannery, and glacier-striped Mt. McKinley. For motorists there are good highways. Sportsmen can fly to remote hunting and fishing lodges where the lakes and rivers are full of fighting salmon and trout. And on the Pribilof Islands in the lonely, foggy Bering Sea, one can visit, by plane, the main breeding ground of the Alaskan fur-seal to see the males and their harems.

NEW YORK

NEW YORK CITY

The New Weston. Madison Ave. at 50th St., at the center of business and social life. Weston Court, English Lounge and Restaurant. A Knott Hotel.

The Westbury. Madison Ave. at 69th St. Distinguished clientele. Air-conditioned rooms & suites. Polo Bar, Lounge and Restaurant. A Knott Hotel.

PENNSYLVANIA

BUSHKILL (POCONO MTS.)

Bushkill Falls House. A young adult's vacationland. Private lake, swimming pool, orchestra, cocktail lounge. Write for folder.

HERSHEY

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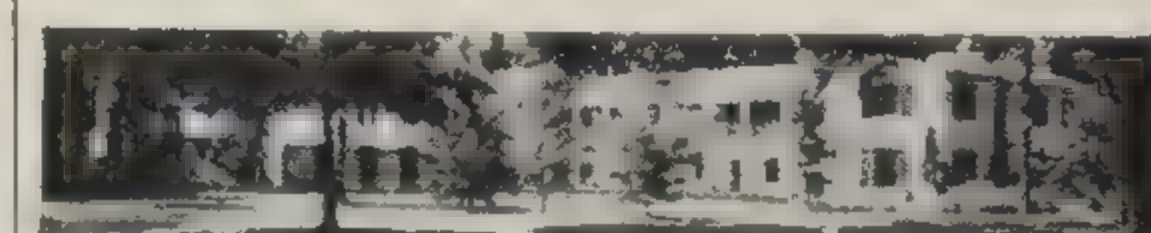
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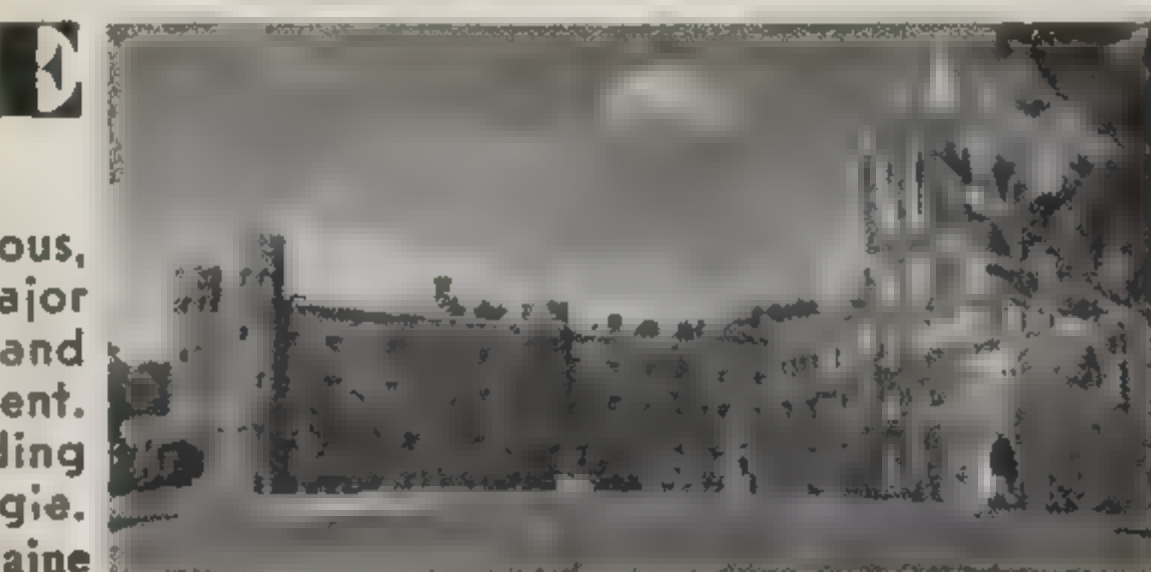
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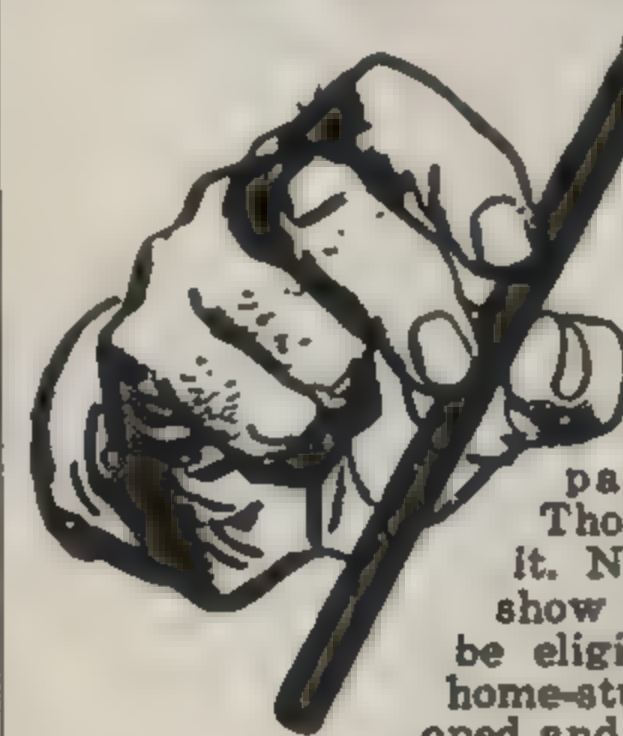
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says Norman Rockwell, one of America's 12 Most Famous Artists. If you like to draw, you may have talent worth training for a money-making art career, full or part time. Find out with our 12-page Art Talent Test. Thousands paid \$1 to take it. Now, get it FREE. If you show talent on test, you will be eligible for training under home-study program we developed and still run. No obligation. Mail coupon today.

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*One pair can be worn as many times as desired.

- no shoulder straps
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New Bleumette Bra lifts you and holds you in today's glamorous high lines with natural grace, absolute comfort! Just made for glamorous occasions by a top New York bra designer. Perfect for backless and strapless gowns and play clothes. Only adjustable half-way bra ever created. Flatters all figures. Velvety soft, pliable yet sturdy material. Flesh.

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Teacher's Pet

and never neater, is the little miss who wears this smock in blue denim, with funny face pocket, collar, tie and cuffs of striped chambray. So smart with push-up sleeves.

In sizes 4, 5, 6 and 6X at \$4.00

Also sizes 7, 8 and 10 at \$5.00

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MERRY MITES' NEW SISTER

Gay Sprites INC.

"HINGE"

Grow-Pleat

JUMPER

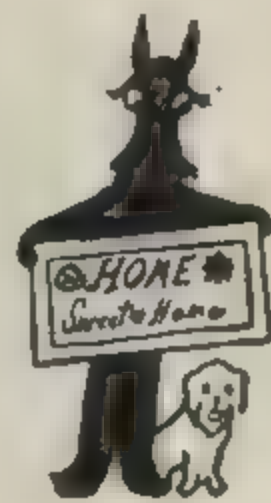
\$7.95

In blue, brown, gray, navy, red Corduroy.
3-6x

PAT RICK

Add 45¢ for mail orders.

The Children's Store
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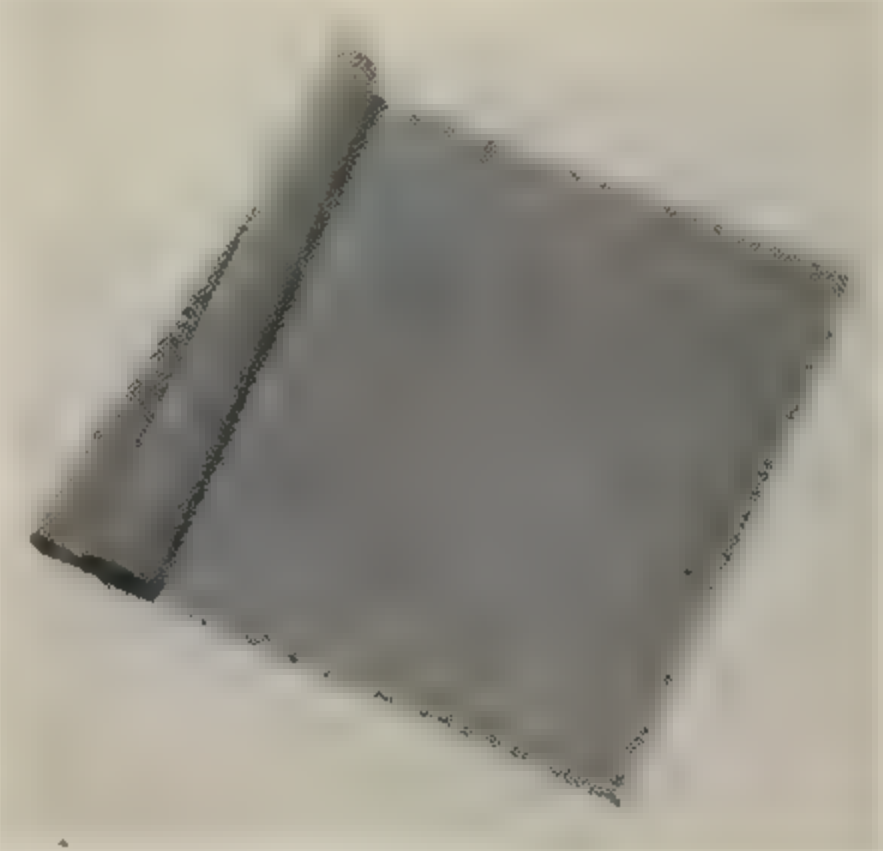
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...summer easements



Watermelon bowl, its shape and colouring that of a 16" watermelon—for icy servings of melon slices, salads (or flowers).
\$15, at Pebs, 146 East 58th St., N. Y. 22.

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Weaves of grass. Japanese natural grass mat, 3' x 5½', to be a picnic tablecloth, beach mat, summer rug. Rolls up for storage. \$1.50 ppd., at The Old Mexico Shop, Santa Fe, Mexico.

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THESE HORRID AGE SPOTS*



FADE THEM OUT

*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. Acts in the skin—not on it. Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

SEND NO MONEY—7 DAYS TRIAL TEST

Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send \$2.20 which includes tax and we pay postage. Same guarantee.

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GUESS MY AGE!

If you are over 35, please read this carefully. It offers you a chance to prove to yourself, right at home, in just 10 days, that you can fade out those tell-tale wrinkles and crow's feet; firm up those flabby throat and chin muscles; give new life and vitality to your skin, as I have.



The secret of appearing years younger than you are comes from gently massaging the skin (where age lines and spots have appeared) with a new serum containing a high concentration (330 International Units per daily application) of female hormones. These hormones are essential to youthful appearance and firm, radiant skin. Your system creates these hormones in ample supply when you are young, but when you reach 35 or more you begin to lose more hormones than you create.

Hormonex is a concentrated liquid beauty serum, developed to replace that serious daily loss. It "feeds" the skin, when applied on wrinkles, crow's feet, other age spots. The Sesame Oil and Lanolin base carries the female hormones into the skin faster. Why not try this wonderful new serum, called Hormonex, for 10 days at our risk. If not delighted with the results you see in your mirror, return the remaining Hormonex and forget the matter.

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To get a 100 days' supply of Hormonex Beauty Serum just send your name and address. When your Hormonex arrives pay postman just \$3.50 plus tax and C.O.D. postage. If not delighted with your new youthful appearance at the end of 10 days return the unused portion of Hormonex for a full refund of your purchase price. We pay postage if you send \$3.85 (includes tax) with your order. Same guarantee.

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SLANT BOARD



Doctors recommend the use of a "slant board" because it relaxes you completely. Its scientific slant takes the weight off the pelvic area and legs, and makes you feel lighter, more refreshed. Exercising on the Slant Board will tone up sluggish, tired muscles and force blood into the neck and head, thereby improving the complexion.

Folds flat for storage under bed or in closet.

PRICE
\$17.95

Express collect

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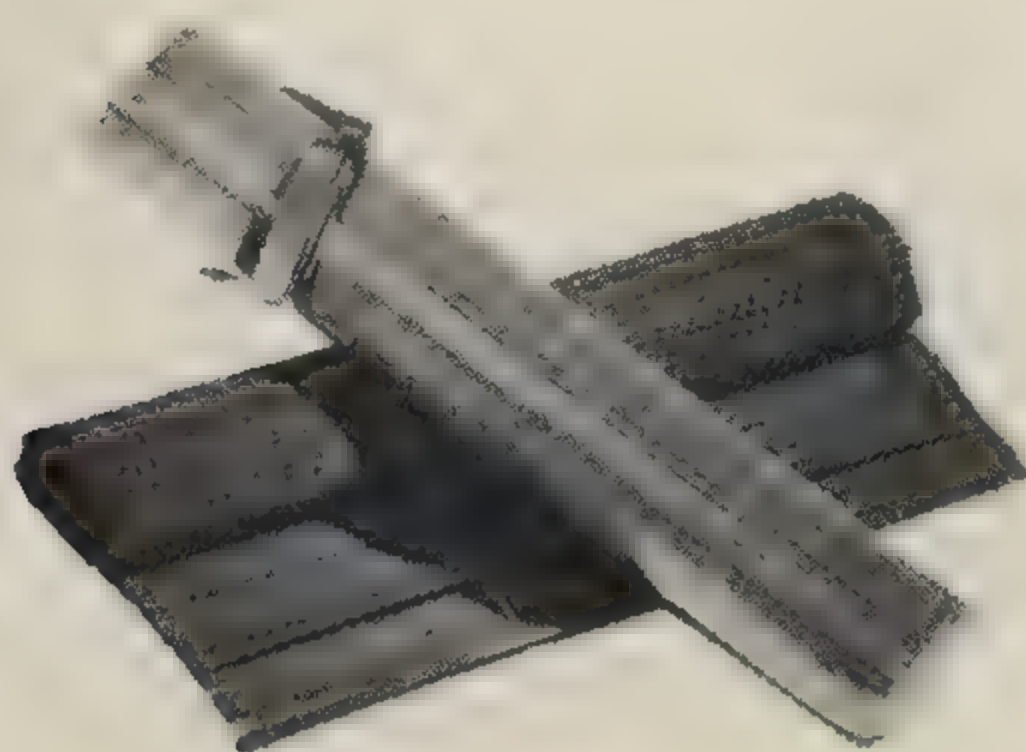
415 West 127th St., N. Y. 27, N. Y.



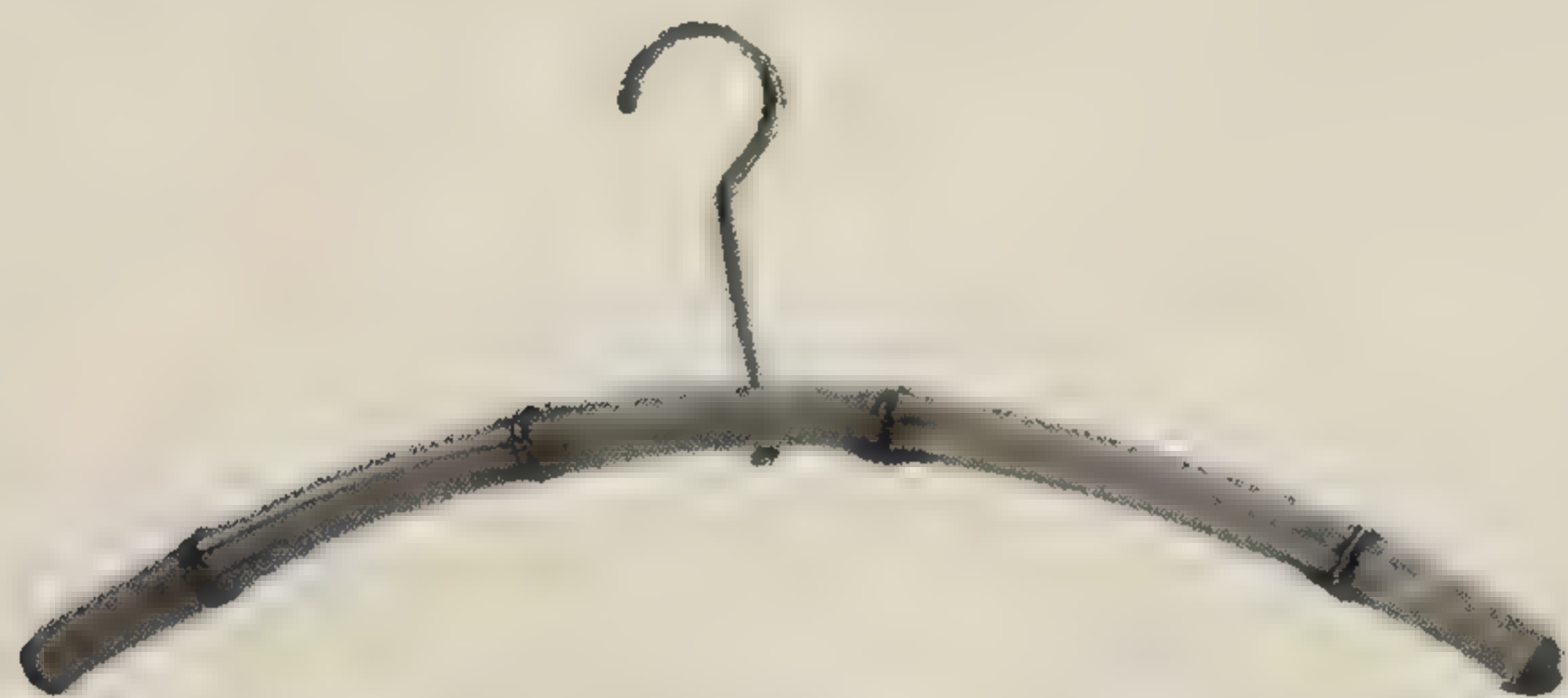
Travelling beauty salon.
Cosmetic case of natural tan coach hide, 14" x 11 3/4", 7 1/2" deep. Inside containers for cosmetics, plaid fabric lining. \$49 ppd., tax inc., at Richardson Leather Co., 207 Essex St., Boston, Mass.



New seating arrangement.
A folding chair for indoors or out, that doesn't need a muscle-man to carry it—weighs just 10 lbs. Wrought-iron frame, seat and back are natural rattan. \$15. East House, 1075 First Ave., N. Y. 22.



Jalousies for the table.
Bamboo sticks, strung together into place mats. They roll up between meals, wipe clean. Red, raspberry, green, turquoise, navy blue. Set of 4, \$2.25 ppd. Tomorrow's Heirlooms, 134 Liberty St., N. Y. 6.



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is this Caryl Richards?

If you mean her permanent wave—yes! One of our fine Caryl Richards salon permanents, a SOFTY... and we have one specially for you. With us, a Caryl Richards perm is the basis of any smart new hairstyle. You'll never look permanented... yet you'll marvel at the manageability of your hair... it almost sets itself. Nice work... and you can get it... only with a Caryl Richards Permanent.

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FOR
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Restores Liveliness,
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So effective—you use Hormonex Serum drop by drop! Gives thin, dyed, bleached hair natural female hormones required by woman's body to stay young, attractive. Hormonex Serum stimulates tiny blood vessels in scalp, brings more blood to scalp, "feeds" hair roots! Helps hair look fuller, heavier, livelier from very first! Helps hair hold wave better; stay in place with less fixing. Gives wonderful highlights without greasiness. Drop directly onto scalp. See remarkable change! See thin, lifeless hair—brittle, damaged hair—look younger, healthier, heavier again or money back. In handy dropper bottle, 2 months supply.



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Send name and address. Pay only \$3.50 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining HORMONEX SERUM for Hair & Scalp for money back. Or save money. Send \$3.85 which includes tax and we pay postage. Same guarantee.

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3 to 13
AAAAA to EEE
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To introduce you to our values, we make this SPECIAL OFFER—a value that cannot be duplicated elsewhere. All mocs are made in our factory and sold direct to you for an exceptional money-saving value. With light, buoyant foam-crepe soles, choice leather, extra light and flexible, smartly styled for casual living. Perfect fitting, hand-laced. In SMOKE, WHITE, RED and TAFFETAN. Immediate delivery. C.O.D.'s accepted. Moccasin-Craft, 58-VM Buffum St., Lynn, Mass.



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Slenderizes for Pencil-Slim Fashions!

- **CONTOUR BRA** with exclusive magic moulding, push-up design and foam rubber cups that gently cuddle your bustline to new heights of youthful allure.
- **WAIST-CINCHER**—slims and trims inches off your middle... banishes ugly bulges.
- **GIRDLE**—that gives you the slender figure so you can easily slip into the dress size you've always wanted to wear.
- **ADJUSTABLE GARTER BELT**—with removable garters. The full length center opening makes it so easy to get into; batiste elastic sides and back panel s-t-r-e-t-c-h and g-i-v-e as you stretch, bend, dance and walk. Long back for extra control. Exquisitely embroidered broadcloth or nylon. Satisfaction guaranteed. \$10 value for only \$6.98. White, black or pink. A cups, 32-36; B cups, 32-40; C cups, 32-42.

FRONT OPENING!
So Easy To Get Into
LOW CUT BACK FOR
HIP CONTROL
only \$6.98
BROADCLOTH OR NYLON

WILCO FASHIONS, Dept. X49H

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☐ Send FLEX-O-LETTE C.O.D. \$6.98 plus postage.

☐ I enclose \$6.98. You pay postage.

BUST SIZE..... COLOR.....

☐ Broadcloth ☐ Nylon

NAME (print).....

ADDRESS (print).....

CITY..... ZONE..... STATE.....

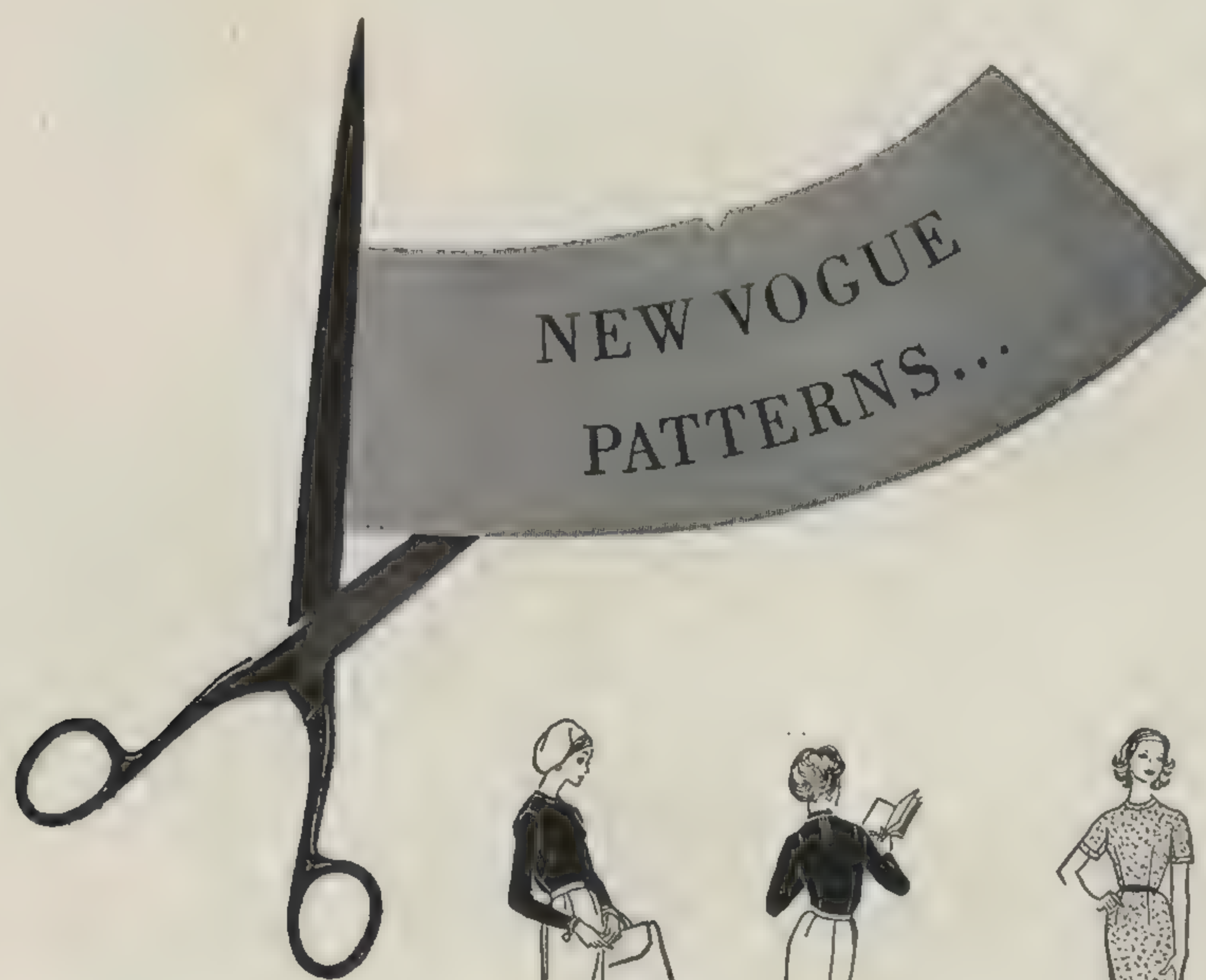
CHILDREN'S WARDROBE

Listed below are the names of shops across the country which have many of the children's wardrobe ideas illustrated on pages 105, 108-119

Abilene, Tex.....Ernest Grissom's
Akron, Ohio.....The M. O'Neil Co.
Ashtabula, Ohio.....Carlisle-Allen
Atlanta, Ga.....J. P. Allen
Baltimore, Md.....Hutzler's
Baton Rouge, La.....Dalton's
Beverly Hills, Calif.....I. Magnin
Big Spring, Tex.....Hemphill Wells
Binghamton, N. Y.....Fowler, Dick & Walker
Boston, Mass.....Jordan Marsh
Buffalo, N. Y.....L. L. Berger
Burlington, Vt.....Magrains The Fashion Shop
Casper, Wyo.....Kassis Dept. Store
Chicago, Ill.....Bramson's
Cleveland, Ohio.....The Halle Bros. Co.
Columbia, S. C.....James L. Tapp
Dallas, Tex.....Neiman-Marcus
Denver, Colo.....Daniels & Fisher
Detroit, Mich.....The J. L. Hudson Company
Dubuque, Iowa.....Roshek Bros.
Enid, Okla.....Newman's
Eugene, Ore.....Russell's
Fond du Lac, Wis.....Bergers
Fort Worth, Tex.....The Fair
Fresno, Calif.....I. Magnin

Glens Falls, N. Y.....Merkel & Gelman
Harrisburg, Pa.....Mary Sachs
Hartford, Conn.....G. Fox
Houston, Tex.....Neiman-Marcus
Hutchinson, Kan.....Wiley's
Indianapolis, Ind.....L. S. Ayres
Jacksonville, Fla.....Furchgott's
Jackson, Tenn.....Holland's
Kansas City, Mo.....Harzfeld's
La Jolla, Calif.....I. Magnin
Lincoln, Neb.....Miller & Paine
Little Rock, Ark.....The M. M. Cohn Co.
Los Angeles, Calif.....I. Magnin
Louisville, Ky.....Stewart Dry Goods
Marshall, Tex.....Joe Weisman
Memphis, Tenn.....The John Gerber Co.
Miami, Fla.....Burdine's
Middletown, Conn.....Wrubel's
Midland, Tex.....Grammer-Murphy
Mitchell, S. D.....Baron Bros.
New Orleans, La.....D. H. Holmes
Oak Ridge, Tenn.....Loveman's
Oakland, Calif.....I. Magnin
Omaha, Neb.....J. L. Brandeis & Sons

Painesville, Ohio.....Carlisle-Allen
Palo Alto, Calif.....I. Magnin
Pasadena, Calif.....I. Magnin
Philadelphia, Pa.....John Wanamaker
Pittsburg, Kan.....Seymour's
Pontiac, Mich.....Arthurs
Portland, Ore.....Meier & Frank
Rochester, N. Y.....McCurdy's
Salem, Ore.....Meier & Frank
Salt Lake City, Utah.....Makoff
San Antonio, Tex.....Frost Bros.
San Francisco, Calif.....I. Magnin
Santa Barbara, Calif.....I. Magnin
Seattle, Wash.....Frederick & Nelson
St. Louis, Mo.....Stix, Baer & Fuller
Stockton, Calif.....The Brown House
Syracuse, N. Y.....Flah's
Trenton, N. J.....Griffith's
Tulsa, Okla.....Seidenbach's
Washington, D. C.....Julius Garfinckel
Waukegan, Ill.....Hein's
Westport, Conn.....Worth of Westport
Wichita, Kan.....Innes
Wichita Falls, Tex.....Perkins-Timberlake
Wilkes-Barre, Pa.....Fowler, Dick & Walker



(Back views, sizes, yardages, of the Patterns shown on pages 122-123)

Upper right: Sweater blouse, Vogue Pattern 9072, in sizes 10 to 18 (31 to 38). For size 14, 1½ yards 54" fabric without nap. Price, 50c. Skirt, Very Easy-to-Make, Vogue Pattern 9210, in waist sizes 24 to 30. For size 26 waist, 1½ yards of 54" fabric. Price, 60c.

Upper far right: Sheath dress, Vogue Pattern 9240; sizes 10 to 18 (31 to 38). For size 14, 2 yards of 54" fabric. Price, 75c.

Lower right: College-going suit, Vogue Pattern S-4806, in sizes 10 to 18 (31 to 38). For size 14, 3¾ yards of 54" fabric without nap. Collar: ¼ yard of 35" or 39" velveteen with nap. Price, \$1.

Lower far right: Topcoat, Vogue Pattern 9241, in sizes 10 to 20 (31 to 40). Size 14 needs 3 yards of 54" woollen fabric without nap. For collar, another ¼ yard of 35" or 39" velveteen with nap. Price, 75c.



VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AV., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



ALABAMA
Dothan Kraselsky's Shoe Store
Florence Rogers, Inc.
Mobile Raphael's
Montgomery A. Nachman
ARIZONA
Phoenix Jerand's Uptown Plaza
Phoenix Switzer's
Tucson Jacome's
ARKANSAS
Pine Bluff Ma Ru
CALIFORNIA
Anaheim Gude's
Beverly Hills J. W. Robinson
Fresno Rodder's Mademoiselle
Los Angeles Gude's
Oakland Peters Bros. Ladies Shoe Salon
Palo Alto Joseph Magnin
Pasadena Gude's
Riverside Rouse's
Sacramento Joseph Magnin (also Town & Country Village)
San Diego Boldrick's Fine Shoes
San Francisco Joseph Magnin
San Jose Joseph Magnin
San Mateo Joseph Magnin
Stonestown Joseph Magnin
Westwood Village Gude's
Whittier Meyer's
CONNECTICUT
Hartford Harry Fleischer's I. Miller Salon
New Haven Town Shoes
Norwalk Arnold's Boot Shop
DISTRICT OF COLUMBIA
Washington Julius Garfinckel & Co.
FLORIDA
Coral Gables Krell's Shoes
Ft. Walton Beach Howard Shoe Stores
Jacksonville Howard Shoe Stores
Panama City Schneider's
Pensacola Meyer's—Pensacola
Tampa Viola Todd
GEORGIA
Atlanta Davison Paxton Co.
Augusta Davison Paxton Co.
Columbus J. A. Kirven Co.
Macon Davison Paxton Co.
Savannah Lady Jane Shop
ILLINOIS
Chicago Chas. A. Stevens & Co.
La Grange Park Chas. A. Stevens & Co.
Peoria Bergner's
Rockford D. J. Stewart & Co.
Sheridan Village Bergner's
INDIANA
Evansville Dawson-Winslow
Ft. Wayne C. & H. Shoe Co.
IOWA
Cedar Rapids Ford's Shoes
Iowa City Dornby Boot Shop
KANSAS
Wichita Innes
KENTUCKY
Hopkinsville Arnold's Ladies Store
LOUISIANA
Baton Rouge Goudchaux's
New Orleans D. H. Holmes
MASSACHUSETTS
Boston Morton's
Brookline Nikki's Famous Shoes
MISSOURI
Clayton Swope Shoe Co.
Kansas City Macy's
St. Louis Swope Shoe Co.
NEVADA
Las Vegas Ronzone's of Las Vegas
Reno Joseph Magnin
NEW JERSEY
Newark Hahne & Co.
Haddonfield Dewee's
NEW MEXICO
Albuquerque Paris Shoe Stores
Santa Fe The Guarantee
NEW YORK
Binghamton Fowler, Dick & Walker
Buffalo L. L. Berger, Inc. (also Thruway Plaza)
New York City R. H. Macy & Co.
Olean S. Blumenthal Co.
Utica Tector's Shoe Store
NORTH CAROLINA
Charlotte Ivey's
Asheville Ivey's
Winston Salem Lee's Shoe Store
OHIO
Dayton Elder & Johnston Co.
OKLAHOMA
Tulsa Seidenbach's
OREGON
Portland Chas. F. Berg Co.
PENNSYLVANIA
Allentown Wetherhold & Metzger Uptown
Drexel Hill Dewee's
Harrisburg C. J. Crego & Son, Inc.
Philadelphia Dewee's
SOUTH CAROLINA
Columbia Davison Paxton Co.
TENNESSEE
Bristol VanDervort's, Inc.
Memphis Goldsmith's
Nashville Castner-Knott Dept. Store and
Castner-Knott Green Hills Store
Kramer-Sturm
TEXAS
Austin E. M. Scarbrough & Sons
El Paso Popular Dry Goods Co.
Fort Worth Meacham's
Houston Sakowitz Bros.
Lubbock Dunlap's
VIRGINIA
Roanoke Smartwear Irving Saks
WASHINGTON
Seattle Nordstrom's—Fifth and Pike
PUERTO RICO
Arecibo Bata Shoe Co., Inc.
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California **COBBLERS**

in one thousand fine stores from coast to coast

VOGUE incorporating Vanity Fair



STACCATO...A NEW TOE by California Cobblers. A collection of little flats from \$9 to \$15.
Shown here...Flair, in suede. Che Bella, in fur.*

California  **COBBLERS**

*Hair Calf by Leather's Best, New York

Cobblers, Inc., 1212 Stanford Avenue, Los Angeles 21, California

You will find California Cobblers' STACCATO Collection at stores listed on opposite page

Evans

36 S. State Street, Chicago

... the master furrier... clearly defines the smart oval shape of 1957
in Evans' exclusive **BLACK PEARL®**... Hollander-dyed black

SOUTHWEST AFRICAN PERSIAN LAMB... superbly lustrous, lightweight.

Full-length wrapover, richly stroked with black-dyed Alaska fur seal. \$795 plus tax



PHOTOGRAPHED AT MUSEUM OF CONTEMPORARY CRAFTS · HAT: JOHN FREDERICS

Vogue's eye view:
August 1—
the beginning of
a serial story

Reminder that, here and now,

Vogue begins its twice-a-month
autumn fashion serial.

For the woman who can't afford
to spend her time (or money)
groping through the coming fashion,
these close-spaced installments
should grope-proof her beautifully.

Double reminder: in fashion,
as in any serial story,
beginnings are the key.

Coming in in the middle and catching up
isn't nearly as good
as coming in in the beginning—
and catching on.*

*For catching on to . . .
shapes, see pages 72-77
furs, see pages 78-79
hats, see pages 80-84
shoe patterns, see pages 86-87



BALKIN

MR. AND MRS. WILLIAM LA FOLLETTE (above) share a twin-engine Riley Navion with the Sherrills (far right) and as a team they do 100,000 air miles a year. With Phoenix, Arizona, as home base, the two men maintain a steady circuit of trips to the six ranches which they own and operate, a joint business planned while they were at Stanford University and begun in 1948. Mrs. La Follette, a former "National Maid of Cotton" and a Phi Beta Kappa from the University of California, learned to fly a year ago on orders from her husband. For diversion, the Sherrills and La Follettes often take off as a foursome for deep-sea fishing at Puerto Libertad in Mexico; for deer hunting at Kaibab on the north rim of the Grand Canyon; for duck shooting in Yuma; or for other game near Show Low in the White Mountains of northeast Arizona. A frequent fifth on these trips is La Follette's Folly, a Great Dane.

THE FAMILY PLANE

In private planes—some 65,000 of them—American pilots logged last year approximately ten million hours in the air. By 1976 their flying time is expected to double, with the number of private planes climbing to 90,000, many of them bigger, faster, and more elegantly engined and instrumented. Going the way of this free-wheeling life are the seventeen men and women shown with their flying machines here and on the next six pages. At least one flies every day, and scarcely anyone goes up less than once a week. Flying, they feel, is serious business. Keeping one's touch, on the other hand, is serious pleasure, penetrating a whole new time scale which brings into the measure of a long week end places and diversions formerly reserved for once-a-year, long-haul holidays.



MR. AND MRS. CHARLES SHERRILL (right) combine the flying life with bringing up three boys, all under four. Although the advent of the last two has delayed Mrs. Sherrill's license, she plans to finish up her solo hours this summer. Mr. Sherrill flies every day to one or more ranches, where the crops vary from cotton to grass seed, grown chiefly on irrigated land. At each ranch—in Eloy, Deer Valley, Needles, Arlington, Rolls, or Yuma—he buzzes the foreman, who then drives out to the landing strip to pick him up. Once a week Mr. La Follette, whose usual beat is the Phoenix office, goes along. Both men stand six feet two and have, unconsciously, the prescribed relaxed walk of the Big West ranchmen.







THE FAMILY PLANE *continued*

DR. AND MRS. JOHN LORDAN (above), as pilot and co-pilot, fly their blue and silver Aero Commander, a seven-place, two-engine plane with a cruising speed of two hundred and thirty-four miles per hour. Frequently the destination is one of two fishing places: Las Cruces on the Gulf of California, where the catch is marlin and sailfish; or Kamloops, British Columbia, where they change to a plane with pontoons, flying into the lake country for trout fishing. Dr. Lordan, who practises in Beverly Hills, has had his pilot's license for about twelve years. Next year the Lordans expect to fly their Aero Commander to Scotland for the deer stalking and, of course, sight-seeing, which they now feel can only be done properly with a plane.



MR. AND MRS. DANIEL WALCOTT, JUNIOR (left and far left) have a five-place Piper Apache plane which they use to go "wherever the spirit and the occasion move us," starting from Atherton, California, where they live. The Apache, which has a 1300-mile range, is completely equipped for flying during instrument-weather conditions—it has a Lear autopilot, automatic direction finding and omnirange navigation gear, very high frequency radio transmitters and receivers, and an instrument landing system. Mr. Walcott, a scrubbed and boyish energist who was a Navy flier during World War II, has his own aircraft lease and finance business. Mrs. Walcott spent part of this year attending navigation classes so she can earn her way on "Ops-Walcott-Atlantic," an ambitious eight-week swing for which the proposed itinerary reads in part, "Gander, Shannon, London, Paris, Munich, Rome, Athens, Beirut, Saudi Arabia, Casablanca, Brazil, Havana, New Orleans, San Francisco." Her luggage, she predicted in slight hyperbole, would probably be pared down to six pairs of clean white gloves. The rest of the load will be extra gasoline.



BALKIN

SENATOR BARRY GOLDWATER (above) logs about three hundred hours a year in his Beechcraft Bonanza, "The Flying G." Most of this flying is cactus-stop campaigning in his home state, Arizona, where the voters are scattered over 114,000 square miles. Exceedingly handsome, with nicely silvering hair, Senator Goldwater is a Colonel in the United States Air Force Reserve. He has flown almost consistently since 1930, piloting sixty-five different kinds of planes, including jets. A dedicated Arizonan, who has written several books about the state, he has a remarkable collection of photographs of its wonders, many of them taken from his plane. Two natural bridges, never mapped, he discovered himself; to one of these he plans to give his wife's name, Margaret. (Not every girl has a natural bridge named after her.)

MR. AND MRS. LOUIS BENOIST (right) take the air in a big blue B-25 bomber which they converted to a flying pleasure. During the winter months, the Benoists, who live in San Francisco, commute regularly by air to their desert house near Palm Springs. Besides the pilot, Edwin Golf, far left, and the co-pilot, Charles Johnson, standing next to Mrs. Benoist in this photograph, the B-25 carries eight passengers. For emergency power it has two jet rockets mounted under the fuselage, and inside, squarely amidships, it has a bar. The Benoists, who own the famous Almadén vineyards in California, use the B-25 and their new Cessna 310 for both business and pleasure, enjoying both. In the last three years they have logged twenty cross-country flights, a recent cruise to Mexico, and a spree of island-jumping in the West Indies.



MR. EDWARD DILLON (above), a slow-talking, plane-minded lawyer, who lives in Palm Springs, flies his Beechcraft Bonanza to Calgary, Canada, to Mexico, and across the country. With a cruising speed of a hundred and seventy miles an hour, the Bonanza has a range of 1,185 miles. Taking off from the Palm Springs airport, Mr. Dillon usually makes New York in fifteen to eighteen hours with one stop for refuelling at Dallas, New Orleans, or Atlanta. A grey-eyed bachelor, toweringly attractive, he has been flying for roughly twenty-five years and during World War II did production test work, checking out new planes for Lockheed Aircraft. His flights of pleasure include fairly frequent hops to Lower California for the fishing and sometimes a long trip to fish the northern waters around Vancouver. In the rôle of "extra man," he also flies obligingly up and down the West Coast for parties.

DR. AND MRS. WILLARD ERGENBRIGHT (below, right) take their Cessna 180 up at least once a week for short excursions and use it, whenever they can, for aerial holidays. This year, for instance, they did Iowa and Wyoming by plane. Dr. Ergenbright, an orthopedic surgeon who practises in Phoenix, Arizona, learned to fly about four years ago, finding it a cerulean escape from jangling phones and earth-bound routine. Pursuing a long-term curiosity for local history, the Ergenbrights often direct their week-end cruises to the Indian reserves, to the crime-dusted country around Tombstone—the locale of Wyatt Earp and the O.K. Corral—and other sites of the old Western feuds. Since their marriage last year, Mrs. Ergenbright has been flying on a student's license and will soon be a pilot. A ninety-pounder, under five feet tall, she usually sits on four pillows to get full visibility.





WINGS

OF

YOUR OWN

Private planes—

the practical possibilities and the fun

BY GERI TROTTA

The time has come when an astonishing number of people are streaking about in the upper air in their own planes. All across the country small appealing aircraft, yellow, white, red, and blue, rim the suburban airfields. Last March, in fact, at the Sebring sports car races more than two hundred converged next to the course on the morning of the main event, thereby turning the place into a split-level spectacle of high-powered cars and private planes.

In the United States, according to Civil Aeronautics Administration statistics, the current ratio is thirty-two private planes to every commercial airliner. While some of the thirty-two are obviously professionally flown for corporate business, an impressive percentage is owned and piloted for pleasure by men and women who have taken up flying as a recreation and travel convenience.

Right across the country private planes are making week-end commuting a breeze. Besides avoiding the heat and dismal traffic delays, they enormously extend the possible choice of locale. Assuming an average cruising air speed of about 140 miles per hour (ranging to around 200 for some planes) and the usual four-seat capacity, two couples plus moderate luggage can leave the New York environs at five and be ensconced on Fishers Island on the cheery side of a Martini before six, or in Nantucket before seven. Meanwhile, their West Coast counterparts from Los Angeles have reached

MRS. GEORGE BORG (opposite) learned to fly about fourteen years ago, at the age of fifty, acquiring a pleasant aerial bias which she has managed to transmit to her grandson, now a grown flyer and plane owner. With Caesar, a demonstrative Weimaraner, she was photographed beside her Beechcraft Bonanza on the landing strip of Casa Blanca, the famous resort hotel in Phoenix, Arizona. There she spends most of the winter with her husband, Casa Blanca's owner, and co-inventor of the Borg & Beck automobile clutch. A soft-voiced woman with a store of quiet determination, Mrs. Borg pilots "The Flying Saguaro," named for Arizona's state cactus, to Phoenix from their house in Wisconsin, and does a good deal of "Sunday flying" around the Southwest.



Gerri Trotta, with her husband, Mark Shaw, and their yellow Cessna 310

Palm Springs in an hour. Air distances, compared to road distances, are incredibly short. The crow, you'll remember, flies straight.

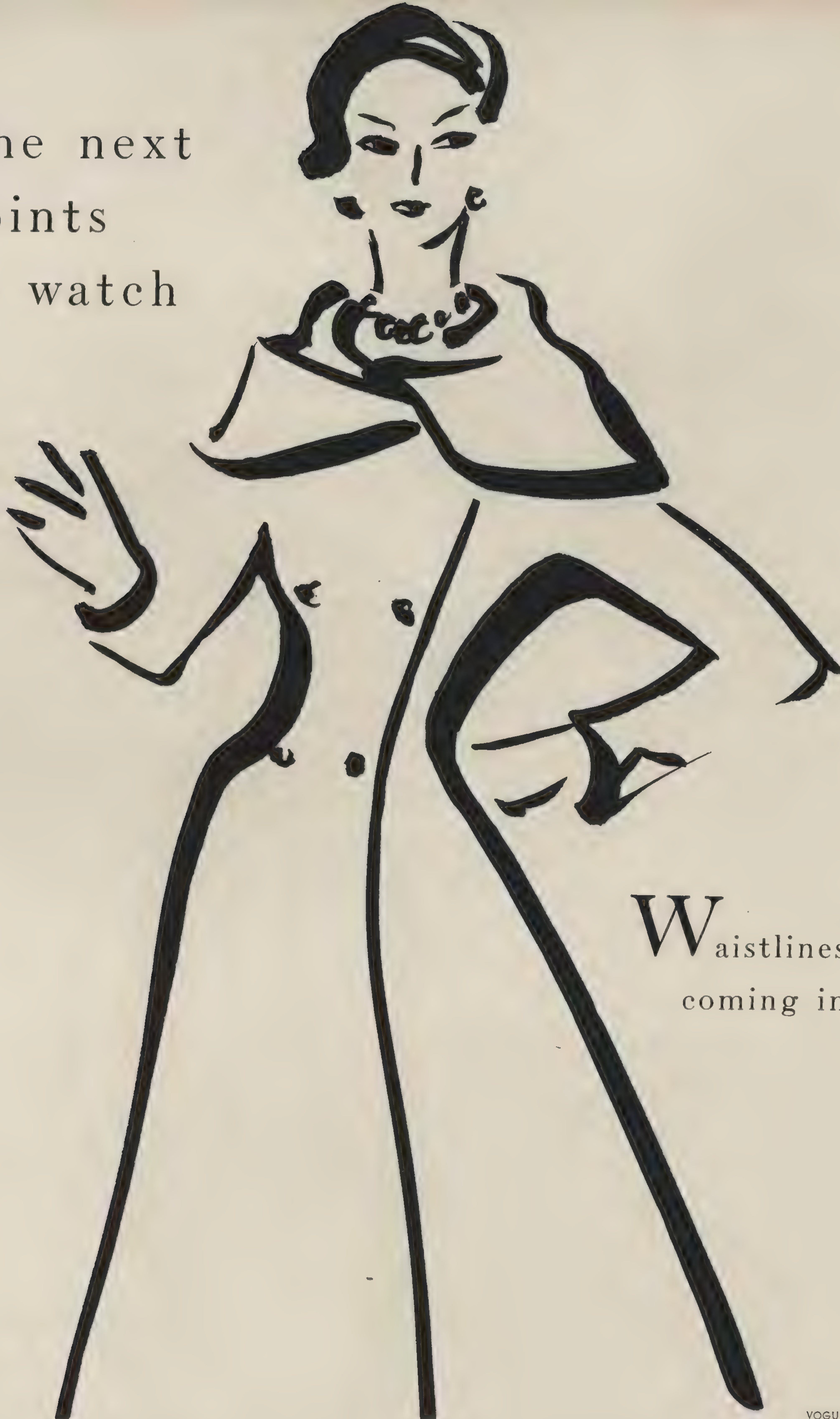
With a plane it is quite easy to escape the responsibility of a week-end house altogether in favour of airborne exploration. Innumerable cities and states worth a short visit are not necessarily interesting enough for a long holiday. Some hotels, such as White Sulphur Springs' Greenbrier, and especially in the West, the handsome de luxe motels, maintain their own airfields as an added inducement to air gypsies. No matter how humble or remote the place you put down, a taxi or drive-yourself is usually available from the airport. It's also not unheard of in the hinterland to have the local fixed-base operator—a total stranger named Pete or Red—offer you the use of his convertible. Planes somehow produce the same camaraderie and casual cordiality the ski slopes are known for.

Fortunately, being a good pilot, unlike being a good skier, doesn't imply a young start. First-rate pilots have come from every conceivable age group. A beginner starts with the simplest single-engine plane and flies his way up.

For a husband who's been smitten by flying fever, incidentally, there's no cure. A wife's best defense is not resistance but deliberate exposure. She might as well make up her mind to act as navigator and be ready to creep around cold airports before dawn—and sometimes before breakfast. This sounds frightfully jolly hockey-sticks but has compensations; among them, a whole new world, unanchored in space and time. Wives even learn to pilot, too. Given decent coordination, you can reasonably expect to solo after about eight hours of instruction (at about \$10 the hour for the plane plus \$3 for the instructor). Shooting landings on a turf field is fun, and when you bounce or porpoise the plane, you'll find that sod is very forgiving.

Even if you never intend to buy a plane, you can always hire one by the hour for a short spin. There are intervals during the day when the air is superbly calm—in the dewy morning, (Continued on page 140)

The next
points
to watch



Waistlines
coming in

More collar going on

August 1, and fashion's already sending out definite signals for autumn. What's going on in fashion—and on smart women, the first cool day—sketched on these six pages, sketched point by point. *Left:* August 1 coat news with the smack of prophecy about it—the waist has *that* firm a hold. The remarkably fine Scotch tweed (a collar doesn't ripple like this unless the cloth pours on) is a bright orange colour. Coat, by Vera Maxwell, of British woollen, \$135. At Lord & Taylor; Montaldo's; Hudson's. *Right:* The new collar starting here on its rounds. Where it stops? Nearly at the waist in this case, but that's just the first stop; collars (gilets, scarfs, *et al.*) come in all shapes, big sizes now. Gernreich-Bass dress, grey Bel-laine worsted, about \$110. Lord & Taylor; Neiman-Marcus; Joseph Magnin.



More points
to watch



New overblouse,
crushed belt

New blouse-over, tall belt

Left: The belt by which the fashion-year is known—the glove belt. Soft, crushed through a buckle, crushing down around a brimmed waist. Here, belt and dress are a softness of black ribbed silk, for afternoons. By Herbert Sondheim, \$110. Saks Fifth Avenue; Woodward & Lothrop; J. P. Allen.

Right: Petit blousing that's more an ease of manner than of fabric. A belt figures here, too, and a new sleeve of a certain width all along the arm. Dress, by Harvey Berin, of sheer navy-blue Forstmann wool. About \$70. At Bonwit Teller; Sakowitz; I. Magnin.

Magnin

More points
to watch



Brimmed jacket,
belted in

S

Standaway collar,
standaway fit

Left: A jacket-look that's on the brink of its future greatness now. Essential to it: a determined belt. The activity span of a suit like this could start far earlier in the season than most; it's of worsted jersey, the jacket filled in with a light-blue silk satin gilet. By Adele Simpson; the navy-blue worsted jersey by Jasco. \$125. Saks Fifth Avenue; Julius Garfinckel; Frost Bros. *Right:* Fit that shies away from the neck and waist, suggests more fit really than it proves. The collar of the blouse (white rayon chiffon) doubles over the suit collar: this, *more* news. Suit of brown Mayflower worsted flannel. About \$90. Bonwit Teller; Hutzler's; I. Magnin.

Dagmar





The next furs

Mink worn backward
...and the most forward-looking
fur news since the first
mink skin was let-out: cape-jacket
that slips on like gloves,
clasps like a necklace down the
back. The idea and the skill:
Maximilian's. The fur:
"Autumn Haze," Emba natural
brown mutation mink. Emme hat.
Earrings: Van Cleef & Arpels.



American broadtail
worn belted

...when fur begins to cut
and sew like cloth, it's
going places. The ticket
for American broadtail
is a Hammer Brand softening
process called Lammoiré;
the ticket for fashion—
a raincoat cut of coat, it's swash
buckled but not curtailed.

At Henri Bendel.

Emme black satin beret.



HORST

The next hat and the coiffure for it

The next hat is the hairdresser's hat and it's moving back on the head. Part of its anatomy might be the waves that tilt it (and don't swamp it), the bangs that brim it. The point—more hair showing, but *not* more hair. *Above:* One of the new berets, an abundance of dark grey velours backed over into a very small space. Centre attractions: antique pin, widow's peak. The look—the combined effectiveness of made-to-order design: hat by Paul-ette, and one of a new series of Coiffures Americana. Both, Bergdorf Goodman. *Right:* The smallest cloche, and the new cloche hair—both, skiting off to the side. One of the next new props: a black checkered veil. Hat, by Irene of New York, of brown soleil velours easily as lustrous as the Enrico Caruso coiffure. Hat, also at Neiman-Marcus; I. Magnin. Kislav gloves at Best's.





HENRY CLARKE

The next hat—coiffured

Above: The next coiffure—hatted with a wonderful cap of soft red satin pinched into shape. This is one of the new hat shapes that sit, definitely, on the back of the head, here behind brow-deep bangs (these, the work of Enrico Caruso). Mr. John hat: also Wm. H. Block; Famous-Barr. *Left:* A hat not very much bigger than a hair bow. It's of pale rose-crystal velours set across—but not at cross purposes with—a wide, deep side wave put there by Frederic Jones. Hat, by Adolfo of Emme: also, at Vandever's. *Right:* Deep-red hat with the shallowest of the new head-holds—the depth of a satin ribbon around a velours cap. Ribbon's end—in the delightful soft rush of a rosetted bow, feather-cut hair. Tatiana hat, Antoine coiffure, pavé rhinestone lapel flower, earrings—all, from Saks Fifth Avenue.

HORST







HENRY CLARKE



The next hat and its coiffure

Above: A beret of bangs worn with a little back-of-the-head cap of taupe felt—as young-feeling as a pat on the head. Chanda hat: Lord & Taylor; Hudson's; Frost Bros. Frederic Jones combed the bangs into orderly chaos. *Left:* Suit hat of black soleil velours cut on an eyebrow curve, with enough room at one side for a forward rush of hair that still isn't a blinding rush. Hat, from Irene of New York. Frederic Jones coiffure, framing face *and* hat. The next colour—brown in a cut of suit that's recognizably Chanel—relaxed but not random. Paisley blouse, black-and-brown British woollen tweed suit by Davidow (belt added), about \$190. Lord & Taylor; Montaldo's; Neiman-Marcus; I. Magnin. David Webb gold jewelry. John Bernard "Chanel" coiffure polished by Alberto VO5 hairdressing.





1

2

3



Brocaded,
patterned:
the next
evening
shoe

Previewed here, autumn elegance
at shoe-level—evening shoes of brocade,
lace, damask, in new glowing colours.
Also evident here, the new thinking about
what makes a basic shoe basic: think of a shoe as you
would a jewel (it needn't be coal black to go with everything).

For details about each of the shoes shown
on these two pages, please see page 141.



Campus work clothes— the new McCoy

Think you could spot a college girl at thirty paces? So do we. Which is not to say that Vogue thinks young women at college look as alike as cabbages. But on campus there's a campus look that goes without saying at any college in the country, and looks wonderful: easy, correct, completely in character. It is also, alas, non-transplantable (sooner or later, even a twentyish post-graduate must come to grips with this fact). In any case, we wouldn't lift a finger to change it.

Allowing for certain concessions to time and fashion, the basis for the look has been standard college equipment for years: the Shetland sweaters, shirts, tweeds, plaids, and good grey flannels; the moccasins and the cable-knit socks inside. And this is what you'll find on these ten pages—the bread and butter clothes of campus living on-campus. (The home-on-holiday, away-for-a-week-end clothes come in August 15 Vogue.)

Now, about those concessions to fashion. All they amount to, really, is small change—but change just the same. And that's what makes the difference between safe-as-houses and well-dressed. This year, the difference begins with changes in the classics themselves, i.e.—the authentic clan plaids in non-hackneyed tartans; the sweater set with no set rules (could be two greys, two blues, two... you name it); the tapered moccasin, tapered out of French plush; regulation pants, cut straight as stovepipes; country sweaters, thick-surfaced—often thin-lined (and likely as not belted neatly *over* skirts). Secondly, there's a small but significant list of new classics that's been added to the curriculum, i.e.—the Sunday shirt, softened, silkened, and not necessarily white; the knitted shirt, knitted of... alpaca, Shetland, cashmere, of fur-leavened wool; the sweater-jacket, workable in either context. Finally, there's the look of the look itself now: tidier, more grown-up than we've seen it before—and prettier because of it.

What else might work on campus? Not-so-white white sneakers might. So might blue jeans. Or bright-coloured rain-slickers. *Might*, we said. The point is, these are campus specialties and they vary from college to college. Our advice about them is: see which way the wind blows before you trot out the gimmicky clothes. A few days on campus should tell all about what's *de rigueur*—and what's not—in your college. One of the most practical lessons you can learn if you're a new girl this year is the one you'll learn, osmosis-fashion, from upperclassmen. Namely—over and beyond the basic formula—what works on your campus.

The iron-clad traditions—plus news. Facing page, Shetland wool sweater set, with a new set of rules: two shades of grey, worn with a kilt-skirt in a Douglas tartan. Charcoal cardigan, \$19; middle-grey pull-over, \$17. By Braemar. The kilt: properly fringed, safety-pinned, back-pleated; of British woollen, \$33. These, the knee socks, and the gilt chain and cross (by Accessocraft), all at Peck & Peck. Moccasins by Sandler of Boston. Classic eyeglass frames, from Koble and Stern.

On the next eight pages, the Vassar Daisy Chain
wearing new campus work clothes —————→

Place, the campus at Poughkeepsie, New York. On campus, fourteen members of Vassar's sixty-eighth Daisy Chain, who carried the traditional lengths of daisies and mountain laurel at the commencement exercises this past June. Now going into their junior year, they were selected—as always—by the outgoing senior class, on the basis of scholastic standing, a kind of *esprit-de-corps* attitude towards college life in general—and looks.

VOGUE'S COLLEGE CLASSICS WORN BY THE VASSAR DAISY CHAIN





The Sunday shirt; the sweater jacket. Assembled here, the workings of the newest young look a young woman in college might choose on Sundays—if Sundays include one's beau or parents or dinner off-campus.

Opposite: For after-dinner coffee in the parlour of Main at Vassar, 1957 Daisy-Chainer, Miss Terese Treman, wears the new young look in a new classic way: with loops of pearls, gilt bangles.

Beige silk shirt, \$16. Deep-bordered cashmere sweater-jacket in taupe-y beige, \$30. Unpressed pleated skirt in the same colour, of Anglo wool flannel, \$40. By Dalton. Bonwit Teller; Neiman-Marcus.

Coro pseudo pearls, and bracelets, also at Bonwit Teller.

This page: At the Vassar Alumni House (which is hotel to visiting beaux as well as reunioning classes), Miss Lamar Rickey, at left, and Miss Rowena Bauer. Miss Rickey, whose major is Drama, wears a heathery brown sweater-jacket of wool-and-mohair; \$13.

The silky white shirt, of Avisco rayon, \$6. Black and brown wool tweed skirt, gathered into unpressed pleats, \$15.

By Koret of California. Lord & Taylor. Miss Bauer, a Sociology major,

wears a ribbed and cropped sweater-jacket in Oxford-grey wool; \$20. *Red* silk shirt, \$12.

Full plaid skirt, plaided in two greys, \$21. By Sacony, at Altman's; Woodward & Lothrop.



COFFIN

Country sweaters; stovepipe pants—among the hardest working clothes on campus (at a women's college, they're workable right up to dinner, when skirts take over). Cycling west to east across these pages: Miss Letitia McClure, a History of Art major. She wears a big barley-coloured wool sweater, with four pockets of news. By Geist & Geist; \$27.

Grey wool flannel pants, by Rosen De Mille; \$16. Both, at Henri Bendel. Miss Josephine Tetreault, an Honours student who's majoring in Political Science, wears a country sweater-jacket of heavy dark blue wool. By Lee Herman; \$35.

Worsted walking shorts, of navy-blue and green clan plaid. By Florence Walsh; \$12. Both: Saks Fifth Avenue; Sakowitz.



VOGUE'S COLLEGE
CLASSICS WORN BY
THE VASSAR
DAISY CHAIN *continued*

Miss Terese Treman, president of Davison house, here wears a pull-over of grey wool; about \$9. Stovepipe pants of beige Crompton corduroy; about \$11. By White Stag. Bloomingdale's; Frederick & Nelson. On the fourth bicycle (only seniors may have cars on the Vassar campus), Miss Linda Clark, who's president of the Vassar Madrigal Group. She wears a man-sized pull-over of thick beige Shetland wool. By Pringle; about \$25. Grey wool tweed pants, by Diva; \$15. Both: Bloomingdale's (pull-over from the Men's Department). All shoes: Westport.



The knitted shirt, the next new classic (and next new campus sweep, we think).

This is the sweater that's cut like a shirt—sport shirt, dress shirt, *any* shirt. The thing is, it works wherever a shirt works—and it's news besides. Photographed at the Vassar Library, five cases in point.

This page: At left, Miss Elizabeth Bassett, who plans to take her Vassar junior year in Italy this year, wears this year's shirt in red cashmere, with an open collar. By Bernhard Altmann, \$28.

Saks Fifth Avenue; Frost Bros. Centre of the triangle, Miss Jacquelyn McGuigan, who's majoring in Sociology. She wears a button-down shirt of honeyed brown wool and fur. By Forstmann, about \$16.

Henri Bendel; I. Magnin. At right, a lacy, soft-collared shirt of white alpaca. It's worn by Miss Alison Church, president of her class. Shirt, by Jane Irwill, \$12. Bonwit Teller; The Broadway.

Opposite page: At left, Miss Delia Williams, an English major, wears a blue Shetland wool polo shirt. By Goldworm, \$16. Peck & Peck; Joseph Magnin. Another sport shirt, due right.

This, of wheat-coloured wool-and-fur, is worn by Miss Barbara Stilson who was student chairman of the Vassar Opera Benefit in New York. Shirt, by Maurice Handler, \$15. At Altman's; Hutzler's.





Plaids and flannels—and about these, we feel this way: a girl might start her freshman year with the four skirts here, and be graduated along with same. *Above, left:* Miss Dorothy Weiss, who plans to take her Vassar junior year in Germany. Here, she wears a pleated wool skirt in black and red Donegal plaid. By Custom Craft; about \$25. Belted *over* it, a beige cashmere blouse. By Premier; about \$25. Gunther Jaeckel; I. Magnin.

Directly left: Miss Tania Goss, a member of the Art Club, photographed *in situ*—the setting for this page is one of the sculpture studios in Ely Hall. Worn by Miss Goss, a pleated grey skirt of Stevens wool flannel. By Century; \$12. With it, a longish ribbed wool cardigan—bright red. By Garland; \$18. Bonwit Teller; Hutzler's. (At work in the background: Miss Pamela Davis, at left, and Miss Weiss.) *Opposite page:* In one of the classrooms of the Observatory (which is the building that houses Vassar's Astronomy Department): Miss Letitia McClure and Miss Terese Treman. Miss McClure, at left, wears a slender, tweedy plaid skirt. By Evan-Picone, of grey Forstmann wool; \$30. Lord & Taylor. Heathered green wool-and-mohair pull-over, by Talbott; \$10. This, and the cowhide belt: De Pinna. Skirt and sweater, also at Woodward & Lothrop. Worn by Miss Treman: a slim skirt of grey wool flannel; \$15. Waist-length grey wool flannel jacket; \$20. Heavy red wool pull-over; \$14. All by Pendleton. At Abercrombie & Fitch; Dayton's.





LETTER WRITING: A PRIVATE TALENT OF WOMEN

EDITOR'S NOTE: *Lord David Cecil is Goldsmiths' Professor of English Literature, Oxford, and is the author of the new book, The Fine Art of Reading, published by The Bobbs-Merrill Company, Inc., from which this excerpt has been taken. His equally famous brother is Lord Salisbury, who recently resigned as Lord President of the Council and Leader of the House of Lords.*

By LORD DAVID CECIL

I like to fancy myself the owner of a beechen and sequestered park and in the park a charming eighteenth-century house—red-brick Queen Anne or cut-stone Adam, I do not mind which—and in the house a brown and tranquil library where I should sit by the fire in the gathering dusk of an autumn evening, relaxing over a volume from the correspondence of one of the great women letter writers. The women rather than the men. For letter writing is a private art; and private life is woman's native and triumphant sphere of achievement. To say this is often thought to imply a contempt for women. In fact, the reverse is the truth. English people are such blind worshippers of masculinity that they accept a male standard of value as the absolute standard for everyone; they take for granted that the things men do best are the things best worth doing. Because man's talent is public and professional rather than private and personal, they count private and personal talents of less value. This is not so, however. Private life is half of life; and, in some respects, the more important half, for it has to do with more intimate and individual strains in human character. If you want to know a man's efficiency, you should see him at his work; if you want to know his temper, you should see him at home. Women have more chance than men of seeing their fellow beings as they really are. They take full advantage of it; their judgment of character, for the most part, is less conventional than men's, and more acute. And they excel men in the arts of private life; the social, domestic arts of dress

and decoration, of love and friendship, of entertainment and intimate talk. These arts do not give them the prestige in the world that men's arts do—how can they, seeing that they are by definition private?—but they are equally productive of delight. Tête-à-tête conversation with an agreeable woman is the perfection of human intercourse.

Now letters are the nearest one can get to it in print. No wonder some of the greatest letter writers are women, and very feminine women too. It is a notable thing that the best women letter writers are not found among those exceptional women who have rebelled against the limitations of their sex to excel in men's work. We have not got any letters from Joan of Arc, but I do not imagine they would have been very entertaining. Certainly Florence Nightingale's are not, or Madame Curie's or George Eliot's. Jane Austen is a good letter writer, it is true; but Jane Austen was as feminine as a great novelist can be. And even Jane Austen is not in the first flight of English women letter writers. For me, these are Dorothy Osborne, Mrs. Carlyle, Henrietta, Lady Bessborough, Miss Emily Eden, Harriet, Lady Granville, and Lady Sarah Lennox. Not one of them trespassed outside the sphere of activities allotted to women in their day; and what is more, none of them, to judge from their letters, ever showed the slightest inclination to do so. Dorothy Osborne even thought it ridiculous of the Duchess of Newcastle to write poetry. She was right so far as the Duchess of Newcastle was concerned; but I am afraid she might have said the same thing about Emily Brontë or Dame Edith Sitwell. This, how-

ever, is a digression. Certainly the queens of English letter writing talk mainly about so-called feminine interests, about their relations and friends and neighbours and love affairs and parties, with now and again a sentence or so about books or politics or religion thrown in. Nor are their views on these subjects very unusual ones. They are normal human beings who see experience in the same perspective with which it presents itself to the majority of their fellows. You will search their pages in vain for startling opinions or unusual experiences. Why, then, are their pages enthralling? Partly, surely, because they are so normal. We do not have to make any violent effort of adaptation to see things from their point of view. We can understand them and feel that they would have understood us. Their letters give us the pleasures of recognition. When Lady Granville, for instance, says, "Francis Leveson looks very large, upright, and handsome; he speaks but little," it does not matter that we do not know who Francis Leveson is. Have we not ourselves met numbers of similar persons? We can visualize him perfectly.

Again letters gain from being personal. A letter is not the same as an essay, though many otherwise intelligent people seem to think that it is. To open a fat envelope and to find it filled with a dissertation on Dante or devaluation is a dreadful disappointment. Letters are personal affairs and should, therefore, be about people; about the writer's friends or the writer himself. His general opinions are only interesting in so far as they express his personality. These women letter writers are saved by their very limitations from straying beyond the true bounds of their art.

Yet, for all their normality, they are not commonplace. No commonplace person can write as they do. How beautifully terse and vivid is Lady Granville's sentence about Francis Leveson; expressed at greater length and in more cumbersome language, it would not amuse us at all. Moreover, though their interests and opinions may be ordinary, they themselves are not. Each is marked by unusual qualities of charm, humour, sensibility, observation. With the result that in their pages we are shown normality through the transfiguring, irradiating medium of a brilliant temperament and an accomplished art.

The writers themselves do not deserve all the credit for this; it was partly due to their circumstances. All grew up in leisurely and civilized societies, and all, except Mrs. Carlyle, continued to spend their lives in them. Now it is in such societies that the feminine and private arts flourish most easily. Art needs an audience; the audience for the feminine arts is men. The men must have the time, tradition, and energy to cultivate a taste for these finer pleasures, and to appreciate at their full value the women who practise them. Dorothy Osborne and the rest of them did not feel any inclination to rebel against the limitations imposed on their sex, because these limitations did not, in the eyes of the world in which they lived, put them in an inferior position. Private and social life there was looked on as of supreme importance; and of that life they were the undisputed queens, whose peculiarly feminine talents were universally accepted and admired. In consequence, they had the confidence fully and naturally to express their personalities.

Moreover, they were trained in those accomplishments which best displayed them. From childhood, they learned to be as entertaining and perceptive and well-mannered as

they had it in them to become. So much so, indeed, that their art became a second nature; there is nothing artificial about their agreeability. It had grown to be the mode through which they spontaneously expressed their personality. The single characteristic they all share, in fact, is a delightful, inextricable mixture of naturalness and civilization. It is the perfect blend for a letter writer. For, though a good letter must be entertaining and well-written, it must also appear at any rate, to be effortless and unself-conscious. As Dorothy Osborne herself remarks, "All letters methinks should be free and easy as one's discourse, not studied as an oration." A letter loses its charm unless it gives the illusion of unpremeditated, intimate talk. All these women letter writers achieve this illusion. Opening any of their letters is like opening a door and overhearing a private conversation.

Which conversation appeals to one the most is surely a matter of mood and taste. In a romantic mood, Dorothy Osborne is the most sympathetic companion. She was a born lover, ardent, imaginative, tender, yet possessed of a native refinement which saved her raptures from extravagance. And she had the luck to be born in an age in which it was possible, without self-consciousness, to express passion and rapture with the lyrical grace appropriate to them. A pearly glow, as from the canvases of Van-dyke, irradiates her unstudied words of love and longing. She tells her lover Temple:

"Last night I was in the garden until eleven o'clock. It was the sweetest night that e'er I saw, the garden looked so well, and the jessamine smelt beyond all perfume; and yet I was not pleased. The place had all the charms it used to have when I was most satisfied with it; and, had you been there, I should have liked it more than ever I did. But that not being, it was no more to me than the next field."

However, one does not always feel romantic, relaxing on an autumn evening. On the contrary, one may desire amusement; and all the better if sharpened with a little malice. Then would be the time to beckon Lady Granville from the shelves. Listen to her, plain, clever, and caustic, describing some guests she has been forced to entertain for a week:

"The Jerseys go tomorrow. If I was handsome, and he not frivolous, we should certainly have a little affair together. . . . As it is we flag amazingly when left to ourselves. He has a mind composed of ennui and jokes, to me the most wearying of all compositions. They both like me as much as they can the person in the whole world who suits them least, and I am sure we feel at moments equal remorse at finding our affections towards each other so cold and dead, in the midst of so many efforts and acts of kindness. I would risk my life for them rather than spend a week with them."

Lady Granville was a contemporary of Jane Austen, and her pages sparkle with a crisp and kindred irony. She can not repress it, even when she is speaking lovingly of the husband whom she loves. "Granville is pulling up all his beautiful, regular features and saying, 'Now do leave off. It is really too foolish tiring yourself.' What an angel he is, eating buttered roll!"

But Lady Granville is not more entertaining than subtle Lady Bessborough or brilliant, (*Continued on page 138*)



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Parachute jumping, just for sport, a new flutter among American college boys... *The Lunatic Fringe*, by Gerald W. Johnson, who has a rough, witty side to his tongue, a superb historical sense, and a fast, shrewd style for his discussion of some unterrified Americans who had rather crazy ideas which later generations accepted as fundamental sense... The drink called A Presbyterian, just ginger ale and soda, but which seems deceptively strong... Two Irish record albums, *The Lark in the Morning* and *The Rising of the Moon*, both with good songs of the I.R.A. and with that peculiarly tender melancholy toward a rousing fight that is so marvellously Celtic; this is peaty and raw country singing with only the frills native to the bog.

PEOPLE ARE TALKING ABOUT... Skiffle music and especially the records of The Vipers, who use a washboard, two guitars, and a bass made of a packing case, a broom handle, and a piece of fishing line... *In the Time of Greenbloom*, a novel by Gabriel Fielding, who has written a chronicle of adolescence, constructed with a slow, powerful interweaving of the idyllic and the frightening, including murder in a cave and a fantastic young man... The Air Top theatre tent, a high balloon of vinyl-coated nylon that will not burn or puncture and comes in pretty colours.

SUZY PARKER AND CARY GRANT

Suzy Parker gets everything. In her first movie, *Kiss Them for Me*, she stars with Cary Grant whose other two most recent partners were Sophia Loren in *The Pride and the Passion* and Deborah Kerr in *An Affair to Remember*. This newest ravishment has strawberry-red hair, lake-blue eyes, and an architectural persuasion sufficiently effective to have made her, since she was fifteen, a notable fashion model. She has even been a fashion photographer for Vogue in Paris. With the precocity of one less than a generation old, but with these two careers already behind her, she said, a few weeks ago: "Each of my careers has been more interesting than the last. Who knows, don't laugh, I may grow up to be a director." On the other hand, Mr. Grant has stuck to the entertainment world, starting his career in this country as a child acrobat on stilts with the Pender Troupe in the Folies Bergère, the first American cabaret. (The bill included Ina Claire doing impersonations.) Since then, he has put sixty-four rôles behind him and remains still devastating, witty, and durable.

PEOPLE ARE TALKING ABOUT... The new variant on the Chicago drink, South Side, which is just vodka merged with lemon juice and shaken with bruised mint and ice... The number of movie exhibitors who depend on ice cream, popcorn, cold drinks, and candy to help make a profit; one man is supposed to have a hot Chinese dinner dispenser... The difficulties of small non-accredited colleges, often out of the running for big grants just because they are not accredited, but unable, because of lack of funds, to improve their laboratories and libraries which help make for accreditation... The overwhelming wave of assumed Southern accents by young male singers, especially in such songs as "Ah'm Gonnah Set Rat Daown and Wraate Mah Sef a Letta."

PEOPLE ARE TALKING ABOUT... Sam Francis, the thirty-four-year-old California painter whose large abstraction, "Black in Red," won one of the five prizes given to non-Japanese artists at the Fourth International Art Exhibition in Japan... The Serbo-Croat proverb that amounts roughly to this: "Why be simple when you can be complicated"... A charming, pointless game, "Flyin Saucer," in which coloured plastic discs are tossed back and forth among any number of people with the fascination derived from the discs riding the air currents, sometimes stopping dead, sometimes breaking to the right or left... The London hit, *Summer of the Seventeenth Doll*, by Ray Lawler, an Australian playwright who uses the Australian idiom with blunt swagger and gusto and a bland disinclination to be impressed... Jimmy Giuffre, a meditative jazzman, who plays a supple-timbred clarinet which he applies with lime-cool sweetness to some of his own works.

PEOPLE ARE TALKING ABOUT... The Long Island newspaper which reported a Billy Graham meeting at the house of the Cornelius Vanderbilt Whitneys with this headline, "Patio Preacher"... The new Evelyn Waugh novel, *The Ordeal of Gilbert Pinfold*, in which a character curiously like Waugh experiences on shipboard a series of chilling hallucinations, related with the utmost deadpanism... The English pleasure in Mike Todd who was thus described by an English writer: "He has enormous compulsion, a charm like a slipstream, a line in wry wit that everyone keeps quiet to catch, and an energy that consists partly in being incapable of seeing the alternatives that would exhaust anyone else."

Six London débutantes

MISS SYNOVE PORTMAN MISS HENRIETTA TIARKS

MISS FRANCESCA ROBERTI

MISS CHARLOTTE BERGSOE



THE HONOURABLE CAROLINE PONSONBY
MISS DAPHNE FAIRBANKS



These six enchanting girls all came out in London during a season blessed with superb weather and a whirl of truly gala parties with a new rage for milk bars at the balls. (This photograph was taken at Welford Park House, Berkshire.)

Left to right:

Miss Francesca Roberti, a small charmer with blue-green eyes, is the daughter of Mrs. Peter Thorneycroft and Count Giorgio Roberti. Her stepfather, The Right Honourable Peter Thorneycroft, is Britain's Chancellor of the Exchequer. Miss Synove Portman is the daughter of The Honourable Michael and Mrs. Portman of Dorset, who gave her a ball in May in Belgrave Square. During the past year, she has been at art school in Oxford, preparing to become a fashion artist. Miss Charlotte Bergsoe, the daughter of Countess Ahlefeldt-Laurvig and Mr. Flemming Vilhelm Bergsoe, comes from Denmark.

A tall girl with remarkable, deep-blue eyes and soft red hair, Miss Bergsoe interrupted her London party life for the excitement of being tested for a movie rôle.

Miss Henrietta Tiarks, a grey-eyed, slender beauty, was given a coming-out ball in May at Claridges by her parents, Mr. and Mrs. Henry Tiarks.

Miss Daphne Fairbanks, the daughter of Mr. and Mrs. Douglas Fairbanks, was presented at a ball in June at Cliveden, the country house of Lord Astor, where Queen Elizabeth, Prince Philip, and Princess Margaret all joined in the dancing. The Honourable Caroline Ponsonby is the daughter of Lady Sysonby and the late Lord Sysonby. The niece of Loelia, Duchess of Westminster, she is the granddaughter of the late Dr. Leonard Sanford of New York, with whom she lived during the war.

Children's Vogue

*16 pages of
new clothes plans*

Vogue's position in the children's clothes scene has regularly been expounded from what could only be called a soapbox. Our campaign: for more classic clothes; for less imitation-of-a-grown-woman's design; for an absolute rule about correct skirt lengths for little girls under twelve (then as now, a length level with the bend of the knee). The soapbox still stands. But to it, this year, we add another plank. It has to do with money. As parents, godparents, and first-of-the-month mail carriers are aware, children's clothes have—like everything else—reached a new high in expensiveness. And, while few expenditures are more thoroughly gratifying than those for children's clothes (after all, what else can be a surprise, a present, an aid-toward-grooming, a form of health insurance, and a necessity—all at the same time?), we think there's more and more reason to make their selection a project—to plan by wardrobe, carefully, around a workable and likable colour scheme, dovetailing it mentally with needs and seasons to come. This is the kind of thinking-out that's the scheme and theme of the pages that follow. We'd add two other pieces of advice in the same (financial) vein: to protect your investment by name-taping everything excepting the child itself (this—obviously pointed out after fourteen telephone calls in search of a missing yellow cardigan); to spare the child's clothes by urging some sort of play smock. For instance:

Play smock after Dior's work smock

Facing page: In three delicious flavours—green, blue, red, a cotton poplin play smock that's seen bigger, though not better days. It's this kind of down-to-business coverall that Dior wears in his workrooms, and which—in playroom form—has the down-to-earth intention of preserving clothes wherever possible. The rest of the look, here: tights that stocking a child right up to the waist, comfortably. Smock by Kate Greenaway, in Lowenstein cotton, \$5. Capezio Danskins and elasticized flats. Everything at Lord & Taylor; Hudson's; Neiman-Marcus; I. Magnin. For shops in other cities, see page 60.





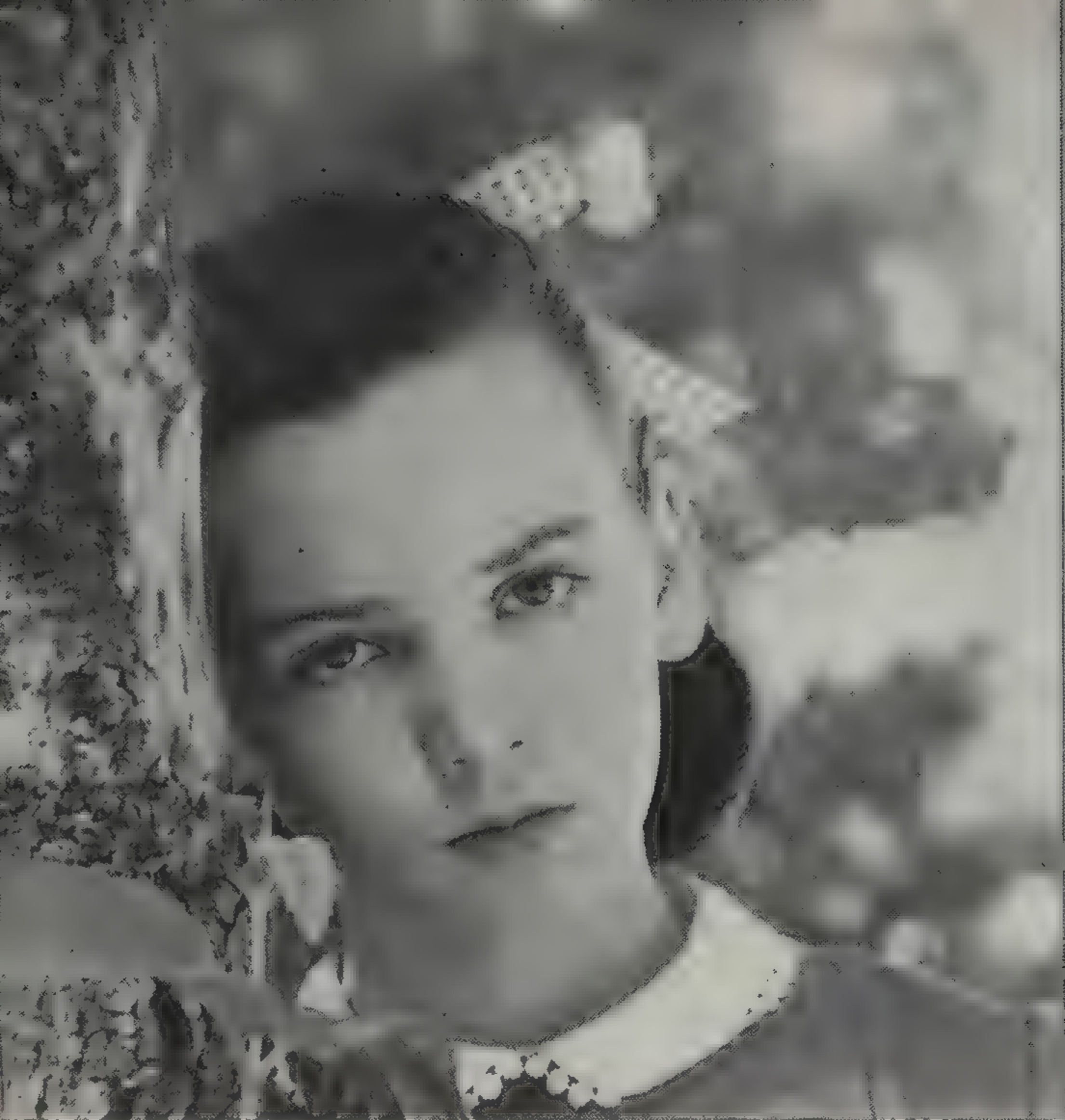


Ginny Doll news:

*"We always
dress alike"*

Ever since the cry, "Let's play Ginny Dolls" was first heard across the land about five birthdays back, there's been an almost eerie fascination with this eight-inch doll and her apparently endless series of wardrobe changes. Pride and passion of about six million seven-to-twelve-year-olds, heroine of a dozen careers (Red Cross nurse, ballerina, figure-skater), possessor of white kid gloves, white "mink" coat, miniature eyeglasses, curlers, hair net, comb, not to mention her own bed and teeterboard, Ginny Doll presses on. Her latest acquisition is her greatest acquisition: an *owner* to match—and Vogue is delighted to be the first to tell the news. *Red wool chinchilla coat* with brass buttons; red velveteen beret. The 7-to-12 version, by Rothschild, about \$40; beret, about \$4; Ginny Doll version, \$3 for coat and beret. *Red and black party dress* (top of page) with a red (and black) riding hood; 7-to-12 version, of a Stevens cotton faille, with black velveteen. By Cinderella, about \$11. Ginny Doll's, \$2.50. *Jersey sailor dress* (centre of page), in—naturally—red, white, and blue. 7-to-12 version, by Tiny Town, in Heller jersey of Acrilan, about \$11. Eyeglasses, Lugene. Ginny Doll's dress, \$2; eyeglasses, 25c. *Plaid middy dress* (hem of page), with red top, pleated blue skirt. 7-to-12 version, its top of Orlon-and-rayon, skirt of linen-y rayon. By Children's House, about \$23. School bag that doubles as an overnight bag, \$3. Ginny Doll middy dress, \$2.50. *Everything shown:* at Bloomingdale's; Woodward & Lothrop; Hutzler's; Burdine's; Hudson's; L. S. Ayres; Harzfeld's; I. Magnin (California); Frederick & Nelson.





7-TO-12 WARDROBE PLAN I

The girl who wears a uniform to school

Our first back-to-school wardrobe for 7-to-12s (two more follow, on the next four pages) is planned around the life and times of Deedee, who lives in the city, wears a uniform to school—and whose wardrobe needs, therefore, are mostly on the far side of 3 P.M.

The colour plan here: mainly camel-colour and red.

1. For afternoons in Central Park, or week ends in greener fields—1957 version of the middy, and a box-pleated skirt. Both, in camel-coloured Stevens wool flannel; middy top, \$7; skirt, \$9. Camel-and-white checked cotton shirt, \$5.

All, by Belle Frocks. At Best's.

2. Deedee's party dress, the deep fresh green of cypress, in Crompton velveteen; petal collar in white silk-and-cotton.

By Children's House; \$25. Saks Fifth Avenue.

3. Sketching on a Saturday afternoon, Deedee wears a cotton dress in a petit-point print of copper and bright blue; rickrack edging. By Sunny Lee; \$9. Saks Fifth Avenue.

4. Deedee's "best" coat—handsome red wool coachman's coat collared in ruby-red velveteen, lined in camel-coloured wool. By Rudinger; \$40. Red wool beret by Stern & Herff. Both: Best's.

5. Her "tough" coat, geared to go over school uniforms, or off to the park. Camel-coloured poplin, Zelan-processed; Orlon fleece collar, lining. By Macwil; \$40. Saks Fifth Avenue.

6. For Saturday or Sunday lunch, Deedee wears a bright-red flannel dress with a lace-edged white linen collar. Dress, in a Folker fabric of rayon-and-acetate; by Betty Lane; \$13. Saks Fifth Avenue. *All clothes, also at Julius Garfinckel; Halle Bros.*

For shops in other cities, see page 60.





2



3



5



4



6



7-TO-12 WARDROBE PLAN II

The girl who lives in the country

Margaret lives in the country. She wears sweaters and skirts to school; needs a raft of outdoor clothes; needs a few pretty, hardy sort of dresses for parties, lunches, and an occasional trip to the city. (It's all right for a visit, but...)

Her wardrobe revolves (actively) around camel, red.

1. Margaret's cable-stitched pull-over in natural-coloured mohair-and-wool, by Regal (about \$6); straight skirt of camel-and-brown plaid wool tweed by Lortogs, in Stevens tweed (about \$6).

Both: Lord & Taylor. Worn here with a white shirt.

2. Her all-time, all-purpose coat: wool-and-camel's-hair, stoutly lined in red plaid wool-and-rayon.

By Bambury; about \$35. Coat, and Mary Janes, at Best's.

3. Nice alternative with the plaid tweed skirt, other skirts—a long-sleeved pull-over in white knitted Orlon. By Regal; about \$8. Henri Bendel.

4. Visiting a friend (and bring your skip-rope), Margaret wears a shirtwaist dress in bright-red Crompton corduroy; by Suzy Brooks. About \$11. Henri Bendel. Black knitted tights, shoes, by Capezio.

5. Cheerful red-and-black calico dress, with a white collar, black belt and bow. By RAR; about \$9. At Best's. Shoes by Capezio.

6. Margaret's jumping with joy in *this* skirt—it's really culottes. When she lands, it looks just like a nicely-pleated skirt, in taupe corduroy (this, by Cone). About \$8. White knitted cotton jersey cardigan (about \$5); taupe knitted hood (about \$2.25); taupe leotard (about \$5).

All, by Randy; at Lord & Taylor. Boots by Capezio.

7. Her party dress is sage-green corduroy, with a dicky that can't slip its moorings—it's buttoned at the back, tied at the sides.

By Youngland, in Cone corduroy; about \$9. Best's.

All clothes, also at Neiman-Marcus; I. Magnin.

For shops in other cities, see page 60.







7-TO-12 WARDROBE PLAN III

The girl with a city-country life

Deborah lives in a pleasant suburb about midway between city and deep country, and the mainly-blue-and-taupe wardrobe planned for her is flexible enough to move either way. (*She's flexible, too.*)

1. Deborah's outdoor jacket has a handsome new bulk, and these other assets: it's warm, lightweight, washable, water-repellent (Zelan-processed).

In white poplin; about \$18. Black Crompton corduroy slacks, about \$6. Both, by White Stag. Both at Best's.

2. For parties (and 7-to-12 mirrors bristle with invitations), a princesse dress in cornflower-blue Merrimack corduroy; embroidered linen collar, cuffs. By Gail Berk; about \$15. Saks Fifth Avenue.

3. One of the newest roller-skating (and school) outfits rolling: all, knitted cotton, in bright cornflower blue. Shirt, buttoned in brass; about \$3. Full skirt, with a multicolour belt; about \$6. Leotard to match, about \$5, and cap, about \$2.25. All, by Randy; at Saks Fifth Avenue.

4. Crisp blue and white print dress in polished cotton by Everfast, made crease-resistant by Everglaze. By Joseph Love; about \$11. Best's.

5. Blue and brown printed shirtwaist dress in polished cotton; bow-tied neckline, brass buttons. By Youngland, about \$11. Lord & Taylor.

6. Deborah's city-going (or party-going) coat—a Chesterfield in taupe wool covert cloth; taupe velvet collar and cuffs.

By Mode Kiddie; about \$40. Henri Bendel.

7. School dress—well-prepared with fashion: lengthened middy top, flat pleated skirt, below-elbow sleeves. In brown and beige plaid Dacron-and-cotton; white piqué collar, cuffs. By Hymar; about \$11. Best's. *All shoes*, at Best's. *All clothes*, also at Hutzler's; Frederick & Nelson. *For shops in other cities*, see page 60.







*Two 7-to-12s—
with two new plans*

Demonstrating two new 7-to-12 fashion plans for autumn:
Lorna and Isabel Hyde, the enchanting daughters
of Mr. and Mrs. Henry Hyde, of New York.
Lorna (at right, in both photographs) is eleven,
ash-blond, hazel-eyed, and serenely pretty.
Isabel (left, in both photographs) is eight, tall for her age,
black-bobbed, brown-eyed—a child all dash and sparkle.



FRANCES MCLAUGHLIN

NEW COLOUR FOR VELVETEEN

Facing page: Lorna and Isabel with a new plan for autumn and winter parties: chocolate-brown velveteen.

Isabel wears a brown velveteen jumper, long-sleeved white organdie blouse (\$25); Lorna's brown velveteen dress is frosted with white linen (\$22). Both, by Celeste.

At Altman's; Julius Garfinckel; D. H. Holmes.

NEW PAPER-DOLL CUT IN COATS

This page: An entirely new cut, neat but with ease:

Isabel's coat (left) in bright-red Forstmann wool fleece, taupe satin lining (about \$55). Lorna's (right) in navy-blue wool-and-camel's-hair, flannel-lined (about \$50); hat to match. All, by Helen Lee. At Lord & Taylor; Dayton's; Neiman-Marcus.

For shops in other cities, see page 60.





2

Wardrobe for the girl who graduates from “children’s clothes”— this year

Here, and on the next two pages, the clothes-life-story of a twelve-and-a-half-year-old named Cathy, who has not only outgrown her last year’s clothes, but also the whole children’s clothes category.

Now, and for approximately the next two years, Cathy will wear a new size tag. Technically called “sub-teen,” it recognizes that at this age, young girls’ waists *and* tastes change—their waistlines have gone in, markedly; their skirts look better two or so inches below the bend of the knee. And, while there’s a definite allergy to “babyish” clothes, there’s also uneasiness about “trying to look too old.”

For Cathy, then, who does have a leftover polo coat and a few of last year’s sweaters and blouses to prove that she didn’t just arrive from Mars, clothesless, a new wardrobe, in her new size, and featuring a new colour: bright navy blue.

1. Cathy and friends—two young men, two bassets. Here, she initiates her red dress with white-rimmed overblouse, pleated skirt. A red velvet headclip keeps her brown hair smooth; dress by Betty Lane of Folker rayon-and-acetate flannel, about \$23; both at Bonwit Teller. Boy at far left wears his brown wool tweed jacket, grey wool flannel shorts; \$17. Near-by boy wears a navy-blue and red plaid jacket (wool-and-nylon) with navy-blue shorts; \$15. Both boys’ suits from Imp Originals, at Best’s.

2. The beret—Cathy’s kind of hat. Bright navy-blue velveteen; by Victor Cohen, about \$4, at Bloomingdale’s.

3. Party-dress in jumper form: bright navy-blue velveteen, with white crêpe blouse. Jumper, about \$23; blouse, about \$5. By Connie Sage, of Crompton velveteen, Celanese acetate crêpe; at Bonwit Teller. Blue velvet shoes, by Capezio.

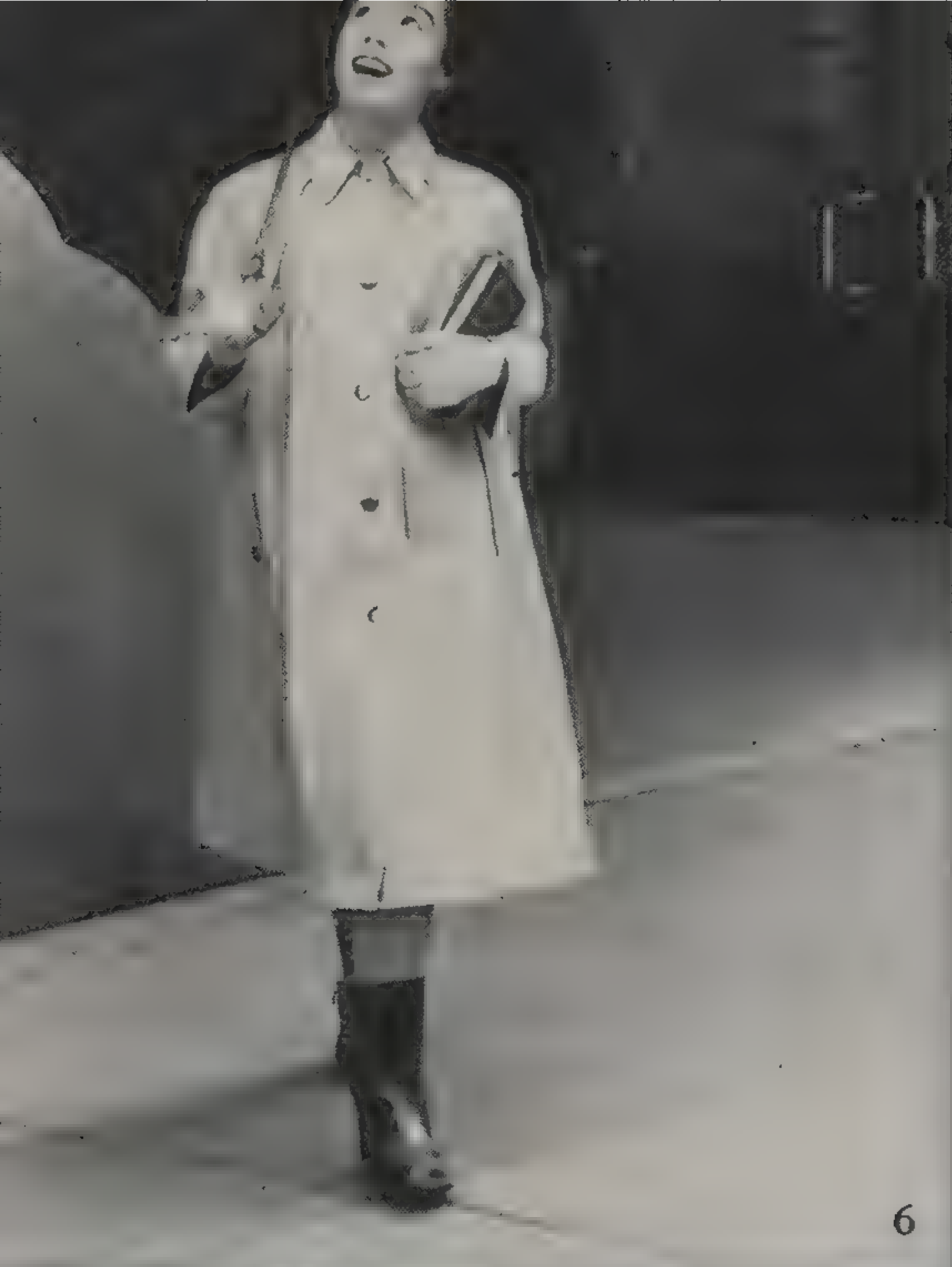
Cathy’s dresses, also at Neiman-Marcus; I. Magnin.

For shops in other cities, see page 60.



3





6

*Continued: The girl
who graduates from
"children's clothes"—
this year*



4. Cathy's classroom dress of red miniature-plaid cotton. Note the narrow belt that marks her new waistline—and the *long* black stockings, newest attachments to twelve-year-old legs. By RAR (Stevens fabric); \$9 at Bloomingdale's.
 5. A beige knitted suit with just enough grown-upness in its easy fit, its grosgrain edges. This, for a Saturday movie, a special school excursion. By Glen of Michigan, of wool-and-mohair; \$23 at Bonwit Teller.
 6. Cathy's new raincoat that gives her extra inches of length to grow on. By Sherbrooke, of natural poplin, with red quilted lining; \$20 at Best's.
 7. More about the jumper (which, with a gamut of blouses, is the heart of the sub-teen's clothes-life). This jumper, sage-green corduroy; blouse, beige cotton. By Joseph Love; \$11 for both at Saks Fifth Avenue.
 8. Cathy's new best coat, a bit longer than her dresses, and in a new colour: bright navy blue. New about it: the fit at the waist; collar with knitted edge; skirt full enough to wear over party crinolines. Its adjuncts: the velveteen beret and jumper from preceding page—both in the same shade of blue. Wool coat by Rosemont; \$50 at Best's.
 9. Cornflower blue, worn the sub-teen way: neck to toe—making a sweater and skirt two-thirds of an outfit. The third third, blue stockings. Wool sweater, brass-buttoned, by Origiknits, \$8. Striped skirt by Connie Sage, of Milliken wool, \$11. Both at Bonwit Teller. Moccasins and boots, all at Best's. All gloves, by Wear-Right. All clothes, also at L. S. Ayres.
- For shops in other cities, see page 60.*

MEMOIRS OF A PILLAR OF SOCIETY

By AUBREY MENEN

Being a writer and therefore not a wholly respectable member of the community, I have always wanted to know what it is like to give way to moral indignation. I have wondered what it is like to poke one's nose into other people's lives, disapprove, and make a fuss. Now I know; I have just spent three months doing it. I found it delectable.

I live in Amalfi, a small seacoast town near Naples. Henry Wadsworth Longfellow once hit off its portrait in lines which are now carved in marble in the foyer of the principal hotel. He wrote: "Where the waves and mountains meet,/ Where, amid her mulberry trees,/ Sits Amalfi in the heat." These verses may not be good, but the general information they contain is accurate. Longfellow, while he laboured over these lines, could look out of his hotel window and check them. The Lattari mountains do meet the Tyrrhenian Sea, some hundred feet below.

Between the mountains and the sea he would also have observed a small level space. In his time this was vacant, but it is nowadays used for an open-air cinema. For the last few years this cinema has shown very old films by means of even older apparatus. The sound was reproduced so poorly that it could scarcely be heard in the cinema itself, much less outside. It gave the Amalfians very little entertainment and was no trouble at all to adjacent property holders.

This year an enterprising young man, instead of emigrating to America as his elders and betters have always done, brought America to our own doorsteps. I think he was beguiled by some high-pressure salesman; at any rate, he installed brand-new apparatus, along with a fashionable battery of very loud loud-speakers.

One tranquil July evening I was sitting on my terrace drinking an *apéritif*, when suddenly a most frightening clamour burst out from below me. Stentorian voices roared like giants in a quarrel, and music brayed from what seemed to be massed brass bands playing in the echoing vaults of hell. Longfellow's window was almost blown out of its frame, and the windows of my own house rattled (I was assured

by the cook) as they have never done since the Allies landed at Salerno, across the bay.

I ran down the hundred or so steps that lead from my house to the cinema, found the young man, and gave him a piece of my mind. Vast, highly-coloured film actors, either singing love songs or calling hogs, I could not be sure which, beat me down. In a rare lull in the uproar, the young man told me that he was only testing. He looked enterprising, appealing, and reassuring. But when I continued to protest that the noise was insupportable, he dropped his bonhommie, and in a more Latin fashion, flourished his police license under my nose.

A license, I said to myself, is a license. That was the last liberal, fair-minded sentiment that I had in the course of the whole affair, because next evening I visited the management of Longfellow's hotel, and there I felt my first burst of moral indignation. I found the management enraged. A guest had just left; more, it was clear, would do so in the future. The management had spent the morning at the telephone. They had appealed to every authority in the province to have the nuisance suppressed. Officially, nothing could be done. The young man had, as he said, a license. The management were trying other tactics, and they asked me as a writer to lend them my moral support. Nobody had ever asked me to lend them my moral support before, and I was most interested.

They pointed to the marble tablet. Could Longfellow have composed his verses in the middle of that racket which was going on below, they asked. Privately, I thought he could have composed them in a boiler-factory; publicly, as a representative of my profession, I said that he could not. Ibsen had written a play in Amalfi, Wagner had composed part of an opera not far away. Was it not vandalism to ruin the peace which had drawn such great artists to our shores? Besides, it was bad for the hotel business. Finally, they happened to know that this scandalous young man intended to show three films that were on the diocesan list of films that no good churchgoer should see.

I shook hands warmly with them and promised to see what I could do. I went home and went to bed. As I lay awake listening to what seemed to be a riot and a gun battle at a symphony orchestra concert, I told myself that if I did fight this objectionable young man, I would not be fighting for my own selfish interests, but for moral, cultural, and spiritual values immensely more vast. It was *right* to fight.

The next day I signed round robins, visited the police, and protested to the Mayor. I had a happy and a busy day. In the evening I watched the opening night. It was, for our town, a clamorous success. The last performance finished to a packed house, at half-past one in the morning, with souped-up Tchaikovsky roaring from every loud-speaker. From what I had heard of the dialogue—and that was a great deal—the film justified the fears of the Church for the faithful. It was as destructive of morals as it was of my repose.

Each evening of the week that followed I sat on my terrace watching the young men and girls buy their tickets and slip inside—almost furtively, it seemed to me. Evening by evening, I watched them (using, finally, binoculars) with all the emotions of a respectable woman watching the customers at a house of ill-fame newly opened in sight of her front windows.

My protests and visits had no effect. I met the young man himself in our local café. He was polite. But he had a license. He would instruct the operator to play his movies at a normal volume. More he would not do. I bade him a stiff good day. I thought his eyes were set remarkably close together.

Next week the film was changed, but the uproar was not diminished, nor was the Church's disapproval. At nine o'clock on the opening night an air liner crashed in the fourth reel amid the screams of its passengers. The noise was such that I was sure that I had the young man hip and thigh. I raced down the hundred steps. I recovered my breath. I drew myself up and hammered on the door of the box office. The owner opened it himself. His eyes seemed even closer together, but I looked as squarely as I could at them.

"Are you *quite* sure," I demanded, "that your machine is running at *normal* volume?" My tone was level but it conveyed contempt, anger, and profound suspicion.

The young licensee listened to me, then he listened to his loud-speakers.

"Yes," he said simply.

Ordinarily I would have felt checkmated. But righteousness has its own vocabulary, and a fine, ringing one it is.

"Absurd!" I said. "Quite, quite absurd. I am afraid I can not believe it, and I warn you that I am thoroughly determined that this scandal shall be stopped."

I said a good deal more, very loudly and clearly. He replied, no less noisily. Some of the cinema addicts came out to see what was going on. I told them. It was a splendid scene. When I had finished I turned on my heel and left him. I climbed the steps back to my house with the warm feeling that I had done my duty. The cinema bellowed till long past midnight; my windows repeatedly shook. But, strangely, I slept the sleep of the just. I do not know whether the fact has been observed before, but righteousness is a soporific.

The next morning, obeying laws of moral indignation which I only dimly understood, I wrote to the newspapers. We have three, all printed in Naples, and all full of verve. Once, when a small band of irregulars invaded Guatemala, the brightest daily of the three announced the fact with a five-inch headline saying WAR!, backed up by a four-column picture of the explosion of an atom bomb. They sold out their

edition to a trembling clientele in a very few minutes. I disapproved at the time and I refused to read that particular paper any more. Now I deliberately chose it as the one to publish my letter.

I wrote in Italian. I did not finish the letter. It is easy to write a protesting letter in English, to an English newspaper. One begins "Sir," and that immediately strikes the correct Johnsonian note. In Italian one is forced to write "Egregious Sir," which is spineless, accommodating, and slippery. So, after writing "Egregious Sir," I was, in no time at all, immersed in polite circumlocutions, all of which had to be put into the subjunctive tense, over which, like most Amalfians, I have an uncertain hold. I do not think that the Italian language is designed for real, thumping moral indignation. There was, to my knowledge, only one Italian who was morally indignant in our true Northern sense. He was Savonarola, and the Florentines hanged him from a very tall gibbet after a very short run. I gave up the letter, and called in the local stringer.

He listened to my story with gratitude, and promised to telephone it to his newspaper. "Don't mention my name," I said, as he left, and he said he wouldn't.

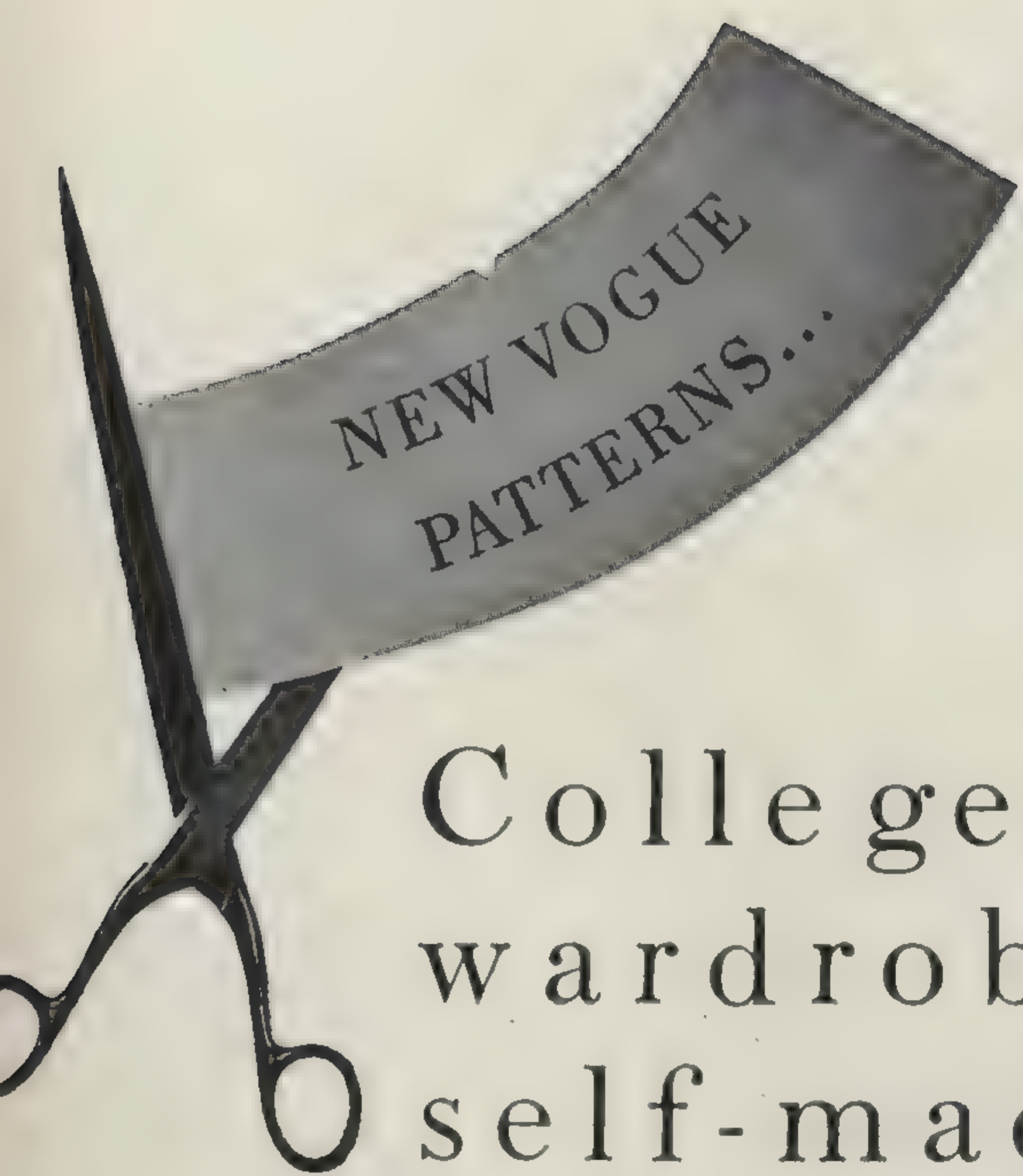
Now this modesty on my part is interesting. It was not that I was afraid; I had been quite prepared to sign the letter. It was something deeper. After talking for half an hour to that respectful journalist, I felt even more sure that the quarrel transcended my merely personal views. I felt I was the spokesman of a group, that compact core of right-thinking people who are the backbone of civilized living in a community. It was a warming and sustaining thought. In fact, to be a member of the shining company of the righteous is very like belonging to a famous and respected London club, except that you can not have your mail addressed to it.

But the righteous have their trials. Mine came a few evenings later, when I entertained Jean Forbes-Robertson. She has now retired from the stage, but when I was younger I thought her the most gifted actress I had ever seen, and I still do. She was visiting Amalfi. I asked her to lunch (in the cinema-less daylight), but she preferred dinner. Since the weather was hot, she asked that we should dine on the terrace, because she wanted to see the celebrated starlit panorama.

She arrived with her husband and Joanna, her daughter, a polite and intelligent English schoolgirl. I managed to seat the party so that no one should see the cinema below, except Joanna, and at first all went well. The noise, for once, did not seem so very dreadful; the film was a social drama made with that sparing use of music which is thought artistic.

But Joanna was not a Forbes-Robertson for nothing. Up on the terrace where she sat, her elders were talking in the boring way that elders do; but down there, moving shadows were practising her mother's and her grandfather's glamorous profession. With sharper eyes or perhaps sharper wits than I have, she was soon able to piece together the plot, all the more fascinating to her since the dialogue came through the night air in the liquid tones of dubbed Italian. She chose her moment and told us all about it.

Her mother was gallant. Noticing my fixed expression, she attempted to divert my mind. "When I was playing *Peter Pan*," she said in her beautiful voice, "I was left in a room alone with Charles Lindbergh. I had no idea what to say to him and stood like a fool until he broke the ice. 'Well, Miss Robertson,' he said (and she imitated him, exercising all her arts), 'well, and how do you (Continued on page 138)



College wardrobe: self-made



SWEATER: VOGUE PATTERN 9072

SKIRT: VOGUE PATTERN 9210

One wardrobe, two colours (camel and red), and three reasons why a smart girl can produce it, successfully, herself, from Vogue Printed and Perforated Patterns: they're easy, they're clear, and they're the surest, strongest fashion advice known to pattern paper.

Left: Key dress. A sheath to make of camel worsted jersey; Pattern 9240. Paisley bag, by Greta.

Above: Sweater to sew instead of knit—also in camel worsted jersey. Pattern 9072. This and the dress, of Heller jersey. The skirt, Very Easy to Make, in red wool flannel that matches the coat, opposite. Pattern 9210, of Milliken fabric. Gilt cuff-bracelet, by Mosell.

Near right: Suit of camel wool, semi-fitted over pleats, red velveteen collar. Pattern S-4806, of Milliken fabric (wool, nylon, rabbit's hair).

Far right: Coat for all, in red wool flannel, with velveteen collar. Pattern 9241, of Milliken fabric. Pseudo-pearl necklace by Marvella.

All hats, Emme. Primrose House Picture Red lipstick.

Man's blazer: navy-blue cashmere with brass buttons, by Bernhard Altmann, \$85, at Mark Cross.

For back views, yardages, see page 60.



VOGUE PATTERN S-4806



VOGUE PATTERN 9241



PRIGENT

GOSSIPY MEMO ON TRAVEL

Miracles at Lourdes have thrilled scientists in psychosomatic medicine as much as the faithful. On September 26 a pilgrimage for the sick leaves New York by air under the spiritual direction of Father Louis-Robert Brassard, A.A., and under the patronage of the Archbishop of Detroit. Mass will be celebrated before take-off in the chapel at Idlewild airport, then daily at the Grotto at Lourdes. Hotel as well as hospital facilities are arranged for; the well are as welcome as the sick. Cost: around \$700. Write the Catholic Travel Office, 1346 Connecticut Avenue, Washington 6, D. C., or your own travel agent.

There are several easy pack trips to be taken in California's magnificent Sierras. The Wampler Trail Trips may be taken either riding or hiking; they are planned in week-end or weekly units, with the average distance less than ten miles a day. One day in each three is a layover day. This summer Mr. Wampler will run a Fishermen's and Artists' Special, August 26 to September 7, in the Evolution Country. Address: Box 45, Berkeley 1, California.

Lee Maloy specializes in privately organized, luxe Sierra pack trains, enjoyed by many San Franciscans. The Maloy animals are among the best riding horses and pack mules in the mountains; guests provide such personal gear as tents and bedding; costs run about \$25 a person a day. Address: Three Rivers, California.

In the Trinity Alps, not far south of the Oregon border, the Coffee Creek Ranch at Trinity Center, California, supplies an interesting week's "package" for \$127.50. This includes everything, even the nights at the ranch before and after a five-day pack trip. The pack trip itself leads into a primitive area of abounding wildlife, glades, deer, Douglas fir, and views of distant Shasta.

The East Coast is edged with good beaches. At Nags Head, on North Carolina's Outer Banks, are miles of wind-swept, creamy sand, dotted with the hulls of ships tossed up by Atlantic hurricanes. To stay: the Carolinian Hotel, right on the water, large, comfortable, and supplying a charter plane and jeep service. At the far end of Long Island in New York State there are miles of unspoiled dunes, beach, and crashing breakers. To stay: the Sea Spray Inn in East Hampton; Ocean Dune, an elegant apartment-motel at Amagansett, and down at Montauk Point, where there are a tall, bold lighthouse and serious deep-sea fishing, both the Montauk Manor (big and cheery) and the smaller Gurney's Inn. Further north, along New England's coast, the top hotels include: Ocean House at Watch Hill, Rhode Island; Harbor House on the island of Nantucket (Larry Carr at the piano); and Wentworth-by-the-Sea at Portsmouth, New Hampshire, an enormous old-fashioned hotel set on a rocky peninsula.

One can drift slowly over the châteaux of the Loire in a helicopter, just as though one were on that lovely journey across France in a balloon in *Around the World in 80 Days*. These trips include lunch at Chenonceaux, are run summer Sundays by Sabena Airlines from the Issy Heliport at Place Balard in Paris.

There is a many-splendoured restaurant, the Blue Hill Pavilion, at Blue Hill, Maine, near the bay which is gay with yachts. Besides serving a delicious breakfast, lunch, and dinner, they perform the almost forgotten ritual of serving afternoon tea by the fire. Attached are a bakery, a kitchen that makes casseroles and chowders to be taken out, and also a store that carries beautiful things designed in Scandinavia, Austria, Haiti, and Siam. Finally there is an art gallery known as the East coast's "farthest northern outpost of contemporary creative expression," showing, this summer, such artists as Okada, Congdon, Steinberg, and Zorach.

Travellers know: One may be driven around Europe in a Lincoln or Cadillac by a reliable chauffeur, all reservations arranged ahead by Europe Auto Lines. Write Alexandre Tarsaidze, 20 East 53rd Street, New York 17, N. Y. . . . Polo fans, while in England, can see the Duke of Edinburgh playing at Windsor Great Park. Vouchers may be obtained from the British Travel Association, 64 St. James's Street, London. . . . Hotels and motels across the U.S. that will take in dogs as well as people are listed in a 25 cent booklet, *Touring with Towser*, prepared by the Gaines Dog Research Center, 250 Park Avenue, New York 17, N. Y.

The spacious little house of Mrs. George L. Wrenn

Facing page: Four years ago, Mrs. Wrenn decided on a building plan unique to Southampton and since then become famously familiar there: she decided to build a three-unit miniature house that would duplicate the minimal-housekeeping requirements of her house in Aiken, South Carolina—and she decided she would do the architecting of the house herself. Details, and views, of her success: one page ahead—all in sketches by Mary Faulconer. Sketched at right, two views of the card-room, inside and out; it is connected with the main unit of the house by a covered passageway. Indicating interior scale: the fireplace—not quite as high as a basket of black-eyed Susans.

VOGUE'S FASHIONS *in* LIVING





Above: The grey clapboard three-houses-in-one of Mrs. George L. Wrenn, self-contained in an acre of Southampton ground.



Above: White-and-yellow dining room in the centre unit of the house, showing its pared-down furniture plan—small iron-wire chairs from Paris, large chest, small server, expansible table set in the bay window.

Below: Living-room detail—mantelpiece lower than a lamp on a commode. Blue-green Bessarabian rug is basic colour in the room, keys one of the two small sofas. Off the sketch-pad: small white French chairs, enormous Noguchi lamp of white paper.



MINIATURE HOUSE

FULL-SCALE LIVING

EASY-TO-RUN HOUSEHOLDS are Mrs. George L. Wrenn's specialty. The three-unit house in the Mary Faulconer sketch (left, above), is a spiritual sister of Mrs. Wrenn's winter house in Aiken, South Carolina. The feeling in both houses is one of quiet luxury; the purpose of the miniature scale is maintenance of luxury *without* problems. Problems that crop up even in the best-laid house plans don't exist in Mrs. Wrenn's Southampton scheme: for instance, the problem of too much interior space for a staff of one or two to take care of easily, or, appositely, too much furniture for small-scale rooms; or too much garden for more than a part-time gardener (and a Mrs. Wrenn) to keep in flower-show condition, May through October.



Above: Mrs. Wrenn's flourishing indoor garden of African violets, their earthen pots held by heavy clear crystal *cachepots*.

DIMENSIONS OF A THREE-UNIT HOUSE need not necessarily sound miniature, but these certainly are not large: living room in the main unit has a comfortable 15x25 feet of floor space, the dining room, 15x15 feet; the cardroom in the right-hand wing measures 15x10 feet (the maids' rooms and bath in the wing opposite follow these general dimensions). The second floor of the main unit includes Mrs. Wrenn's bedroom and two smaller rooms for guests. All the rooms benefit from widely-spaced large windows that cross-ventilate often, never chop wall space down to unusable niches. Alice-in-Wonderland touch: doors that run flush with the walls. Mrs. Wrenn relied on the Housing Guild in Smithtown for technical help, but did the actual exterior designing herself as well as important architectural details for the interior, such as the special moulding used in all rooms and the really miniature fireplaces.

THE SOUTHAMPTON GARDEN surrounding Mrs. Wrenn's house fills that part of the one-acre plot that remained after the house was built. The fact that almost every inch of space has been put to use reflects Mrs. Wrenn's inveterate interest in gardening: lilies are her special success—especially candidum, auratum, and the speciosums—and the climbing flowers, clematis and morning-glory among them. The house sits well back from the road and is curved around a grey-stone driving court scaled to park up to five cars. The landscape architect, Innocenti, kept the details in miniature scale: melon-sized shrubs encompassing the centre lawn, slightly taller flower borders around the pavement; finally, a hedge border that comes to waist-height only at the knob ends. The property includes apple trees and elms, holly and box, has a delightful miniature garden with statuary and iron furniture in a quiet spot off the cardroom at the back of the wing. As in the tropics and in European houses, azaleas and tuberose plants in pots form clusters in the roofed passageways.

PARTIES TO BE GIVEN BY MRS. WRENN were planned even before the first two-by-fours went up. The dining-room table will seat ten; for upwards of that, at buffet parties, card tables are set up in the living room. The sense of space constriction that exists in many a small house isn't felt here for many reasons. The three-wing design provides a kind of natural soundproofing. The distance of the cardroom house from the main unit (actually it's a withdrawn second living room) is a restful feature. And adjacent to all the rooms, there is openness—of courtyard, passageways, semi-formal gardens. In addition, there is the continuing coolness of colouring and lack of furniture clutter everywhere—small-scale pieces of furniture (with perhaps one large piece per room) standing reflected in the gleaming black floors. Further practical facility: a bar—no more than a hall closet.

Count Borromeo, one of whose ancestors was Saint Charles Borromeo, is a kitchen adventurer, a Roman who likes new ideas in cooking. A painter, he likes to have his table as stimulating to look at as the food is to taste. Colour and lighting, shapes and textures, are all part of the production, with each meal argued in advance as if it were the plot of a play. The main collaborator is his chef. Countess Borromeo, his beautiful Greek-Italian wife, disclaims any knowledge of the menus, for this is her husband's territory.

"Come and have a quiet family lunch in the Via Monte Parioli," is an invitation to all the senses as well as to the wits, for the presiding atmosphere of lively surprise soon filters from conversation to food. A lunch there might begin with an entrée which combines the flavours of baked apple, egg, *prosciutto*, truffle, and a delicate cheese. Next, there may be a goose, *en barque*—filled half with sliced roast goose meat, half with noodles under a dusting of grated orange peel—accompanied by a salad of brilliant greens arranged in concentric circles. The dessert might be a mound of *mascherpone* cheese studded with pecans over which honey is poured and cinnamon is sprinkled.

At a Borromeo cocktail party, the buffet is a monument to the Italian sense of colour and design. There are tiny balls of *mascherpone* cheese rolled in green parsley and mounted on green toothpicks; their red counterparts, which look like dolls' apples, are dipped in catchup. Bright curried rice sandwiches, cut in baroque curves, and ham cubes dipped in mustard and caramel, look like parts of some precious mosaic. For new flavours, Count Borromeo likes Gorgonzola spiked with fresh mint, or cucumber played off against pickled cher-

COUNT BORROMEO:

INFORMED COOK

With 23 recipes translated for

American households by Rosamund Frost



COUNT AND COUNTESS MANOLO BORROMEO

WANDA GAWRONSKA

ries, or mushrooms dipped in melted Gruyère.

Clearly, the Borromeo recipes can not be classified in any school of cooking. The typically Mediterranean herbs and garlic are notably absent, and the only truly regional dish is the sophisticated *Fonduta Piemontese* with white truffles. Collecting recipes all over Europe, modifying them to his taste, and creating his own dishes have been Count Borromeo's passionate pursuits for years. He can rely on a sense of taste so keen that he can spot every ingredient in an unfamiliar dish.

He is abetted by an accomplished chef. As this chef's methods are not always used in American households, occasional mechanical short cuts such as the blender replace the original techniques in the following recipes. The national differences in raw materials also necessitated minor adaptations and substitutions. Where mayonnaise is called for, the homemade product is strongly urged, or if not homemade, at least a brand which contains no trace of sugar.

RECIPES

EVE'S APPLE

Pick large, firm apples, the kind that do not go soft in cooking (one for each guest). Cut off top of the fruit and scoop out pulp to leave a cup about $\frac{3}{4}$ inch thick. (Sprinkle with lemon juice frequently to avoid discolouration of pulp.) Bake apple cups for 15 minutes. In the bottom of each pour a little cream sauce flavoured with Parmesan, on it insert a poached egg, cover with more sauce, and top with a slice of *prosciutto* as a lid. Place filled apples on fried toast rounds, reheat for a few minutes in the oven, and serve with more of the cheese-flavoured sauce to which sliced black truffles have been added.

CHAMPAGNE EGGS

Poach eggs in enough champagne to cover, take out and keep them warm. Reduce heat and thicken champagne remaining in pan with 1 tablespoon soft butter creamed with the same amount of flour or cornstarch. Stir till of a good sauce consistency and pour over eggs. Serve.

A summertime version of this dish is made by adding to the champagne in the pan an equal quantity of chicken broth in which one package gelatine has been dissolved. Pour a little of this mixture into individual timbale moulds, chill till firm, place egg in each, fill up with remaining stock. Set in refrigerator for 3 hours. Unmould, garnish, and serve.

LIVER AND CHEESE PÂTÉ IN ASPIC

Sauté $1\frac{1}{2}$ boxes frozen chicken livers in butter until soft enough to mash with a fork. Place them with juices in the blender along with a wineglass of imported Madeira. Blend until smooth. Turn into a bowl and mix in thoroughly, with



Count Borromeo in his kitchen

a fork, 2 medium-sized packages of Philadelphia cream cheese, adding a little salt to taste. Place in refrigerator so that mixture thickens for easier handling. Soften $1\frac{1}{2}$ packages gelatine and combine with 2 cans chicken consommé. Pour a little of this into an oiled mould and chill till well jellied. Now place your *pâté*, shaped in a ball, on top of this layer and pour around it the rest of the consommé. Chill till very firm and unmould. Serves 6.

SAILOR'S PUDDING

First assemble the filling, which consists of: $\frac{3}{8}$ lb. sliced salt pork cut from the streakiest section; the same amount of lean pork, diced; 2 sliced medium potatoes; 2 small peeled chopped tomatoes; 1 medium chopped onion; pepper but no salt. Now line a closed pudding mould with pastry, leaving a good quantity for overlap. Put in the filling and add $\frac{1}{2}$ cup stock. Fold pastry toward centre pinching edges together. Put on cover, tie mould tightly in dish towel and place in a covered pot of boiling water. Boil for 3 hours, turn pudding out into a baking dish and brown outside quickly in the oven. Serves 6.

FONDUTA PIEMONTESE

Cut into cubes $\frac{3}{4}$ lb. of Fontina cheese (lacking this, use any mild, relatively fat cheese or very fresh Gruyère). Plunge the pieces in boiling water, then melt them in a heavy pan over very low heat, stirring with a wooden spoon until fully dissolved. Whip together 3 eggs, a cup of milk, and $\frac{1}{8}$ lb. soft butter and add to cheese, turning heat very low and stirring constantly. When of soft custard consistency, and before it begins to separate, pour mixture into a flat dish lined with crisp, prebaked pastry. Cover the top with as many thin slices of white truffle as it will hold. Serve lukewarm. Serves 6.

CHICKEN PIACENZA

Roast a chicken with butter, salt, pepper, a bay leaf in the pan. Cut meat off bones in good size pieces and place in a buttered baking dish. Cover with a well-flavoured, not too liquid béchamel and sprinkle generously with grated cheese. Brown in oven and serve with sauce made this way: Boil giblets in a little water until tender, cut in pieces, and (Continued on page 135)

THE WAYS OF

8 LOS ANGELES

Around Los Angeles there is a pleasant habit of formality in entertaining. Perhaps this may be because of distance; no one wants to drive for forty-five minutes merely for cocktails. Instead of rather unwieldy cocktail party-buffets, the preference seems to be for smaller groups seated at tables. Here are the party talents of four couples whose guests happily span the miles between Pasadena and the Pacific to come to dinner—good dinners.

Chef de cuisine, the host, plus a permanent staff of two, with four supplements for a dinner of thirty: Mr. and Mrs. John Green live, with their three daughters, in a rangy, cocoa-coloured Mediterranean villa in the centre of Beverly Hills. For parties, Mrs. Green's sphere of household influence in the matter of entertaining is confined to prettying the house, while Mr. Green, with stern, solitary exigency, treats with the culinary and domestic provinces.

Mr. Green, a well-known musician, is also an extraordinary chef de cuisine. Now general musical director of Metro-Goldwyn-Mayer, he wrote the score for *Raintree County*, and has won three "Oscars." Perhaps his most famous song is "Body and Soul."

The Greens, who prefer seated dinner parties, send out written invitations indicating first the hour of cocktails, and then the hour of dinner. There are always place cards and menus, often printed in French. At a recent party there were thirty guests at tables of ten. This was the menu (asterisks indicate recipes given later in the article):

LES TIMBALES DE LANGOUSTE MADRILÈNE AVEC LE CRESSON
LA MAYONNAISE MAISON
LE PUMPERNICKEL AU BEURRE FRAIS
LE VIN BLANC SEC
LE POULET RÔTI AU VIN BLANC HARRIET
LES POMMES DE TERRE CHANTILLY
LES CŒURS D'ARTICHAUT AUX CHAMPIGNONS GRILLÉS ARMAND
LES LÉGUMES DU JARDIN VARIÉS
LES POPOVERS AMÉRICAINS*
LE VIN ROUGE SEC
LES PROFITEROLES, POIRES HÉLÈNE AU CHOCOLAT-MOCHA
LE CHAMPAGNE
LE CAFÉ
LES LIQUEURS
CHEF DE CUISINE—M. JOHNNY GREEN

Mr. Green does not plan parties; he plots them, with all

the pannings, cuts, retakes, close-ups, and rehearsals of a movie script. His backstairs strategy, which begins well in advance of the date of the party, relies on an intricate recipe file and his own field-mmarshalling talents; he directs all operations with five-star efficacy. To avoid even the merest confusion, Mr. Green writes out all instructions.

For thirty people, the Greens augment their own permanent staff of a cook and a maid with an extra couple plus a bartender and a waitress. Mr. Green posts his schedule, titled INSTRUCTIONS FOR THE STAFF, of three single-spaced typewritten pages (with capital letters and black underscoring for emphasis), blocking off each hourly slice of the evening. . . . "The outside male help will use Mr. Green's study over the garage as a dressing room. . . . DAGNE WILL BRING HER 'FIXINGS' FOR THE HOT HORS D'OEUVRES." These may be water chestnuts and pineapple wrapped in bacon, curry puffs, or Mr. Green's own invention, "Knok Gems," a delectable knackwurst confection. (For this recipe, see page 132.)

For the bartender, he lists nine varieties of drinks adding, "Theodore will please supply *ice cubes* and *crushed ice* in quantity . . . service during cocktail hour should be frequent."

From the paragraphs titled, "Make-up of the Staff" and "Hors d'oeuvres and Cocktails," Mr. Green slides into "Kitchen Preparation" and "Dinner Service." (In four handwritten pages he lists everything for each table.) He even plans the food-design of the platters. He allows only one improvisation: "Guests are invited for cocktails at 7:30 . . . dinner promptly at 8:30 . . . we'll settle for 8:45."

Hostess cooks—a staff of two with an added butler for twelve guests: Mr. and Mrs. Edwin Knopf live on a Brentwood pinnacle in a rambling, white-shuttered house that looks to the sea. A superb hostess with a recipe and food repertoire collected from all over the world, Mrs. Knopf is also a professional writer on cookery. Her book, *The Perfect Hostess Cook Book*, a dossier of manageable party foods, lists unwieldy ingredients with an unfaltering clarity that avoids any possible pitfalls. (Her mother's cook worked in the Vienna kitchens of Emperor Franz Josef.) Now she is writing *Cook, My Darling Daughter*, the result of teaching her own daughter to cook. Mr. Knopf has produced, among other movies, *Lili*, *Gaby*, and *Tip on a Dead Jockey*.

The Knopfs entertain with an easy elegance, preferring seated dinners for twelve or twenty-four guests. Mrs. Knopf's own cook and maid, who have been with her for years, are in entire command of the kitchen and the dining-room appointments. Since Mrs. Knopf, who feels that the wide vision of a low centrepiece makes for a more communicative

The sixth in Vogue's series of articles on entertaining
in American cities: the plans for four dinner parties,
with menus and recipes.

HOSTS AND HOSTESSES

atmosphere, she consequently uses floating flowers—often fuchsia—in a shallow bowl, or a Crown Derby tureen between silver candelabra.

In order to side-step any overlapping confusion in the kitchen where the dinner courses are prepared, hot canapés for cocktails are made in an electric oven and heating unit in the breakfast room pantry. For a dinner of twelve, Mrs. Knopf adds a butler to her own staff, and at a recent party chose the following menu:

EGGS IN ASPIC
CLEAR SOUP
CHICKEN BUDAPEST*
SCHLOSS REINHARTSHAUSNER CABINET 1953
GREEN SALAD
BOMBE SURPRISE*
CHAMPAGNE, MOËT & CHANDON 1947

Part of the pleasure in giving a party is, for Mrs. Knopf, the actual cooking process, which she attacks with ebullience. Leaving the appetizer, soup, and salad courses to the cook and the maid, she embarks upon the intriguing formulas of the chicken Budapest and the dessert the day before the party.

Hostess-cook on maid's night out: Mr. and Mrs. Charles Hornburg, junior, when they are not travelling, live in a stretched out one-level house on a tropically planted ledge. The house has an unbroken line of living room to dining room, with only a slithering door separating the hub of entertainment operations, the kitchen.

Mrs. Hornburg, who likes to cook, often and specifically, chooses the maid's night out, usually Sunday, to invite guests for dinner, paring the number, including herself and her husband, to eight. The menu might be:

PETITE MARMITE*
RED BORDEAUX
SOUR DOUGH FRENCH BREAD WITH BUTTER & CHIVES
AVOCADO AND GRAPEFRUIT SALAD
SPRINKLED WITH CELERY SEED
BENT BISCUITS CHEESE
FRESH FRUIT
PORT

By completely prefabricating the *petite marmite*, a dish which gathers savour with a day's ageing, Mrs. Hornburg can, with Sunday calm and good temper, assemble the other foods. After slicing nearly through the sour dough French bread, she drenches each section with melted butter speckled with chopped chives, wraps it in aluminum foil, and heats it in the oven for about thirty minutes.

The *petite marmite*, in a Chinese ironstone tureen, is placed before the hostess and ladled into matching soup bowls. These, like the tureen, are brown with designs of burnt orange and pale apricot. The French provincial dining-room table has a periphery of fruit wood, centred with a sweep of black slate. On this, an arrangement of bamboo shoots and white stock accents a floral chandelier.

The salad of avocado and grapefruit is served on a white Wedgwood plate. The dessert course serves as a supplementary table decoration: fresh fruit heaped in a footed gold-rimmed white bowl, with a platter of Roquefort, Camembert, and Gruyère cheese. Tavel *rosé* and port, decanted into crystal bottles, stand on a silver tray beside Mr. Hornburg who pours the wine and passes the glasses to guests.

Host- and hostess-cook, aided by their own cook and a free-lance couple: Mr. and Mrs. Thornton Howell of Pasadena live in a charming house with French windows that lead off the dining room to a wide flagstone patio, which on agreeable nights becomes an integral part of the entertaining scheme. Mrs. Howell, who likes to give seated dinners, might choose this menu for a party of eight:

SQUAB STUFFED WITH WILD RICE
BASTED WITH HONEY AND SOY SAUCE
ALMADÉN DRY SEMILLON
LETTUCE AND FRESH MINT SALAD
BROWN BREAD WITH HERB BUTTER
CAFÉ POT-DE-CRÈME*

For parties, the Howells collaborate in the cooking, but each one repairs to a separate area of the house. Mr. Howell, who is a Los Angeles businessman, likes to cook, but not in the kitchen. With outdoorsmanship, he takes over the patio where he has a brick kiln—actually a version of an early Chinese oven which heats to a temperature of 600 degrees. After firing the kiln to a desired degree, he skewers the meat or the fowl onto spits. The gambit of this Chinese oven is that, unlike a pedestrian barbecue pit, it cooks the meat by heat suction rather than by direct contact with smouldering coals. Immediately before dinner, the roast or birds are placed on an electrically heated cart and wheeled to the host's place at the table for serving.

Although Mrs. Howell has a permanent cook and engages a free-lance couple for parties, she enjoys organizing the party food herself. With the main part expertly handled by her husband in the patio, she dwells on the salad and dessert courses in the kitchen. The *café pot-de-crème* is made on the morning of the party, leaving only the accessories of bread and salad dressing to cope with later. (*Continued on page 132*)

LOS ANGELES HOSTS AND HOSTESSES *continued*

RECIPES

From Mr. John Green

POPOVERS

1 cup all-purpose flour
 $\frac{1}{4}$ teaspoon salt
 $\frac{7}{8}$ cup milk
 2 eggs
 1 tablespoon melted butter
 Fresh Spry

Turn on oven and set at 500 degrees.

Use heavy iron muffin pan. Fill every other cup with water and put pan in oven to get sizzling hot while mixing batter. Since popovers will rise and swell, they are spaced with a cup of water between each. (Take your time with the batter.)

Sift 1 cup flour and $\frac{1}{4}$ teaspoon salt together in large mixer bowl.

At low-mixer speed slowly add $\frac{7}{8}$ cup milk to dry ingredients until mixture is smooth as silk. Be sure bowl keeps turning. Scrape flour away from sides into blades of mixer with rubber spatula.

Remove large bowl. Into small bowl break 2 eggs and beat them at egg-beating speed until they are light and literally filled with air. (Yes, the whole egg—do not separate.) Don't let eggs get heavy; they must be just at the moment of froth, or no popovers.

Put large bowl back on mixer. Add frothy eggs to batter with the mixer at medium-fast speed.

When eggs are thoroughly mixed in (there should be no streaks in the batter), add 1 tablespoon of melted butter and turn to high speed.

With the batter going at high speed on the mixer, pull the rack with the muffin pan on it out of the oven, but leave the sizzling hot pan right on it. Take pastry brush and generously paint each of the cups you are going to use with Spry. (Be careful that the boiling water in extra cups does not splash into cups you are using.) The Spry should sizzle and bubble as it hits the cup forming a little pool in the bottom. Paint sides of cups as well as bottoms with Spry. Set the oven down to 450 degrees.

Stop mixer and ladle each of the Spry-greased muffin cups $\frac{3}{4}$ full of batter. Batter should bubble as it hits Spry.

Bake the popovers at 450 degrees for thirty minutes.

Reduce oven to 350 degrees and bake ten more minutes.

KNOK GEMS

4 large knackwurst

Bring unsalted water to full boil, plunge knackwurst into water, count to ten, kill flame. Pour off water and skin knackwurst. Cut in rounds $\frac{3}{8}$ inch thick. Yields about 40 rounds.

Sauce

2 full tablespoons dark brown sugar
 $\frac{1}{4}$ teaspoon salt
 $\frac{1}{2}$ teaspoon freshly ground pepper
 2 tablespoons soy sauce
 $\frac{1}{2}$ teaspoon each dried *orégano* and rosemary, pulverized in palm of hand
 $\frac{1}{4}$ teaspoon dry mustard
 $\frac{1}{8}$ cup catchup
 $\frac{1}{4}$ cup chili sauce

Mix all ingredients together with spoon; heat over low flame without boiling until well blended. Remove from flame, add knackwurst rounds and work around until coated with sauce. Put sauce-coated rounds into lightly-greased iron skillet and place in pre-heated 400-degree oven. Bake sections for about thirty minutes, or until nicely glazed and sizzling. Serve in chafing dish over hot water with toothpicks in each round.

From Mrs. Edwin Knopf

CHICKEN BUDAPEST

4 brown onions
 2 ounces butter
 1 tablespoon paprika
 2 broiling chickens (2-2 $\frac{1}{2}$ lbs. each)
 Salt
 Flour
 1 teaspoon sugar
 $\frac{1}{2}$ cup consommé
 $\frac{1}{2}$ cup cream
 Noodles

First: Slice 4 brown onions thinly, cooking them in 2 ounces of butter until soft, but still light in color. Add 1 tablespoon paprika stirring constantly until well blended. This is best done in a large skillet.

Second: Cut 2 broiling chickens into 4 pieces each, place them in the skillet with the onions. Dredge them with salt, flour, and 1 teaspoon sugar. Pour over them $\frac{1}{2}$ cup consommé, shake the pan gently over a moderate flame, then cover and stew chicken for twenty minutes.

Third: Remove chicken to a wooden

board and carefully remove the skin. *Fourth:* Add $\frac{1}{2}$ cup cream to the sauce, stir until blended. Strain sauce into a bowl, forcing the onions through the strainer until scarcely any of the onion slices remain. Return sauce to the skillet and return the skinned chicken to the sauce. Cook slowly for another twenty minutes, basting occasionally.

Note: If necessary, add a little more cream. Taste, and correct seasoning. Serve with hot, buttered noodles and every bit of sauce available. Serves eight.

BOMBE SURPRISE

Vanilla ice cream
 Chocolate bits, ground
 Chocolate sauce

Note: As a general rule, I do not like to give a recipe that does not include exact measurements, but in this case, not knowing the size of the individual cook's mould, it is not possible to be exact. However, this is a problem that can be quickly and easily solved by every cook.

First: Take your favourite mould (not a ring mould) and pack it solidly to the top with vanilla ice cream. Cover with wax paper and place in the freezer.

Second: Place the chocolate bits in a grinder, either the meat grinder with the finest blade attached or in a nut grinder, and grind to a powder. If a few lumps remain, it does not matter. *Third:* Take the mould out of the freezer, cut out the centre wide and deep enough to hold the grated chocolate. Place the chocolate into the hollow and conceal completely with the ice cream just removed, smoothing carefully. Recover with wax paper and return to the freezer.

Fourth: Just before serving, unmould on a serving platter (or serving bowl) and serve with a hot chocolate sauce.

HOT CHOCOLATE SAUCE

2 bags chocolate bits
 2 ounces butter
 1 cup cream
 Pinch of salt

First: Melt 2 bags chocolate bits and 2 ounces butter in the top of a double boiler over boiling water. Stir when soft until smooth.

Second: Remove from fire and stir in 1 cup of cream until smooth. Add a pinch of salt. Return to double boiler, warm over a low flame.

From Mrs. Charles Hornburg, Jr.

PETITE MARMITE

1 stewing chicken
 8 beef shank bones
 Marrow bone chopped into bite-sized pieces
 Cheesecloth bag in which you have put: celery, parsley, 1 bay leaf, 1 onion
 5 chicken bouillon cubes
 Very small new carrots
 Very small onions
 Baby new potatoes
 Grated cheddar cheese
 Sour dough French bread

The day before serving, cover chicken and beef shank bones with water and start to simmer with bag of seasonings. (Mrs. Hornburg simmers this mixture for half a day the day before serving.) Next morning skim off fat from top, and again simmer. Add bouillon cubes three hours before serving. Remove meat and chicken and cut into bite-size pieces. Strain soup through cheesecloth and return to fire. An hour and a half before serving add carrots, onions, potatoes, pieces of chicken and beef, and marrow bones. Continue simmering.

Serve soup in tureen. Pass dish of grated cheddar cheese and plate of toasted sour dough French bread cut in small squares (not as small as croutons).

Note: Mrs. Hornburg uses no exact measurements for this recipe, but simply cooks to taste. But this meat basis makes a marmite that will serve eight.

From Mrs. Thornton Howell

CAFÉ POT-DE-CRÈME

2 cups cream
 $\frac{1}{2}$ cup sugar
 Vanilla bean
 3 tablespoons instant coffee
 6 egg yolks

Scald cream and mix with sugar that has been flavoured with vanilla bean. Add 3 tablespoons instant coffee (or to taste: 3 tablespoons is on the strong side). Beat egg yolks until light and lemon-coloured, add to coffee-flavoured cream and sugar mixture stirring constantly. Strain into cups, place cups in pan of water, and cook in moderate oven, about 325 degrees, until firm. Serves eight.



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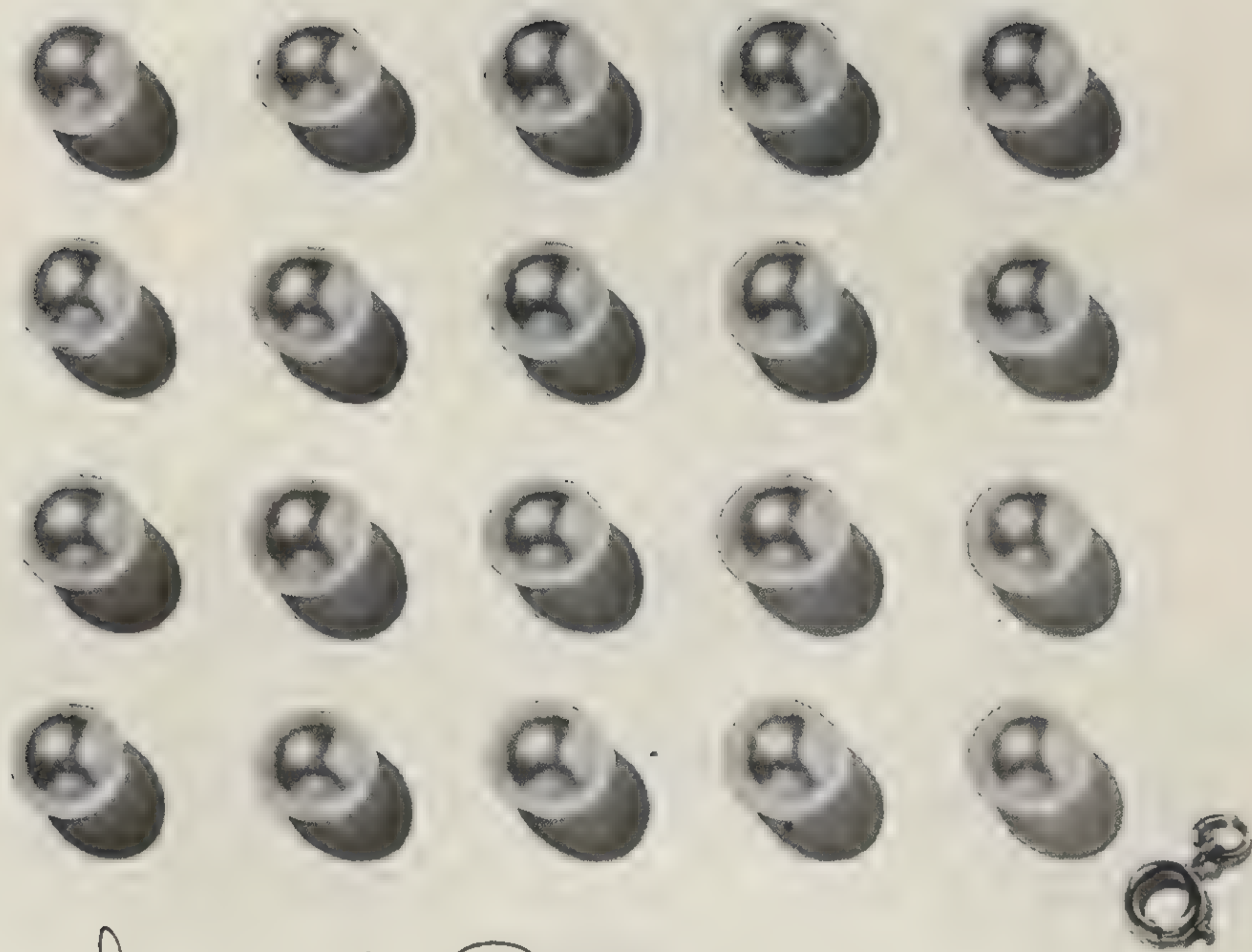
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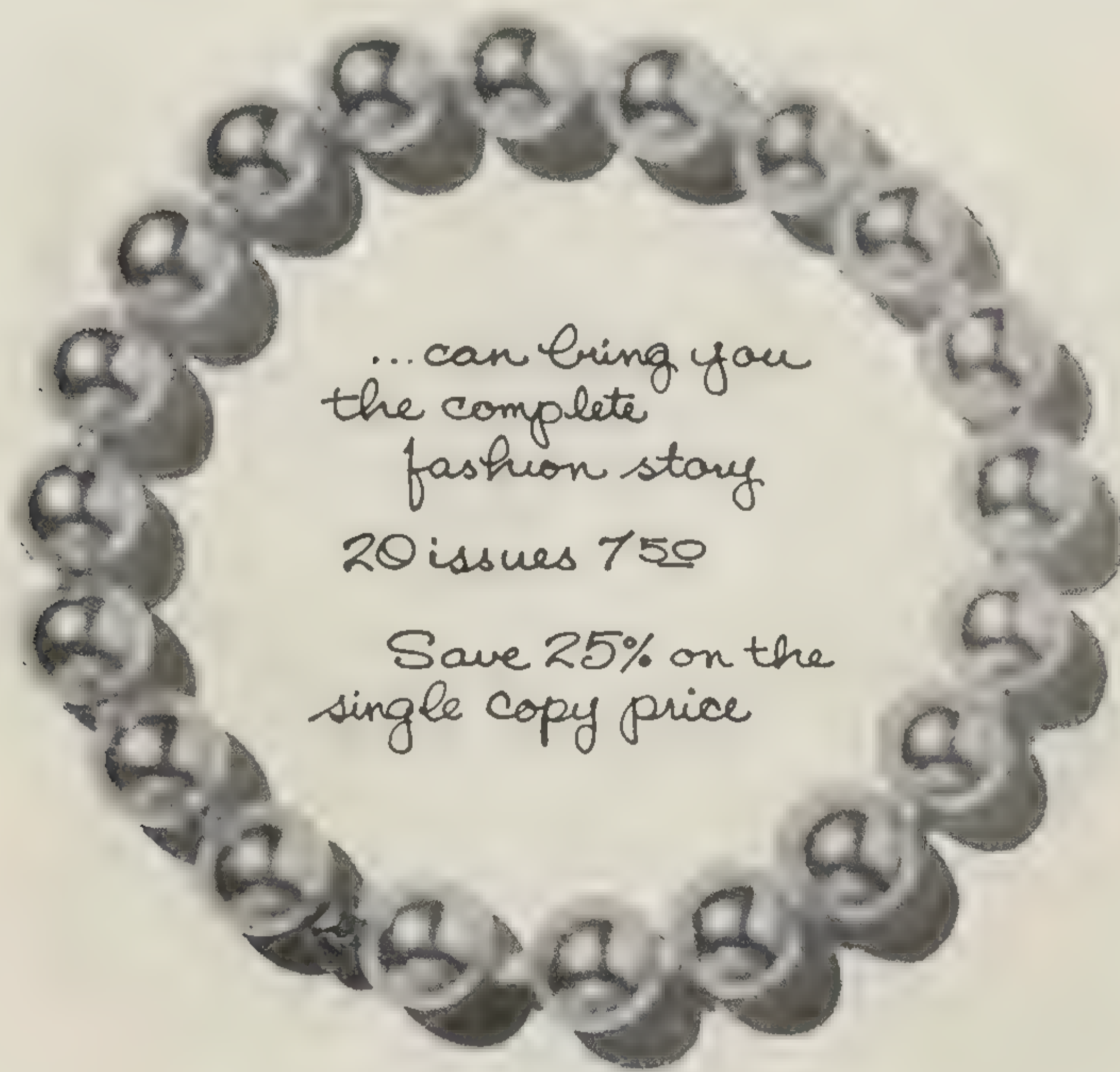
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COUNT BORROMEO'S

RECIPES

(Continued from page 129)

liquidize with their cooking juices in the blender. Pour this back into the pan used for roasting the chicken, scraping up residue with a little additional hot water, if necessary. Correct seasonings. Serves 6.

LAMB RAGOUT, GREEK STYLE

Cut into cubes $\frac{3}{4}$ lb. of lean lamb from the leg. Sauté in saucepan with butter till juices run out, then take out the meat pieces and brown with more butter in another pan, sprinkling them with flour. Add to browned meat the remaining contents of first pan, with enough meat stock to cover. Cook slowly, covered, for one hour, then add $1\frac{1}{2}$ cups uncooked rice and 1 teaspoon of saffron dissolved in a little hot water. Turn with wooden spoon at intervals, adding liquid if too dry but achieving separation of grains at end. Waiting in a warm oven or over a low flame will improve the texture of this dish so it lends itself well to buffet parties. Serves 6.

CRÊPES SOURIRE

Make, according to any standard recipe, some light, unsweetened crêpes, about 6 inches in diameter. Prepare strips of Italian *prosciutto* about 2 inches wide, one for each crêpe, and cut the *prosciutto* leftovers into fine snippets. Liquidize in blender $1\frac{1}{2}$ cups cooked veal with a minimum of milk or cream and add, along with ham snippets, to a well-flavoured béchamel, cooking to a fairly thick consistency. Lay *prosciutto* strips on a board, place a crêpe on top of each, add 2 tablespoons of veal filling, roll up and place in baking dish, brush with butter and bake until slightly brown. Serve with a generous sprinkling of grated Parmesan.

MAZZARINO CABBAGE

Remove outer leaves and tough core from a large, firm cabbage, and place it in boiling salted water for 10 minutes. Now peel off a dozen of the outer leaves and chop finely the tender inner ones. Brush outer leaves with egg yolk, sprinkle them with Parmesan and stuff with the following mixture: In 2 tablespoons butter, sauté 1 small chopped onion, 1 tablespoon bread crumbs, 2 tablespoons chopped parsley, 3 tablespoons of the chopped cabbage. Remove from heat and add $\frac{1}{2}$ cup grated Parmesan, 2 whole beaten eggs, salt, pepper, and a dash of cinnamon. Roll up the cabbage leaves, tucking the sides in as

the mixture is soft and tends to run out. Bake till just browned and the stuffing lightly set. Overcooking will make it hard. Serves 6.

MUSHROOM AND PEPPER TOASTS

Cut into short strips 1 large green pepper and simmer for 10 minutes in $\frac{1}{8}$ pound butter. Add $\frac{3}{8}$ pound cut-up mushrooms, salt, and a little cayenne and cook for 15 minutes more. Now add 1 cup cream and $\frac{1}{2}$ wineglass very dry sherry. Cover and simmer for five minutes, then add 1 cup cubed, cooked chicken meat and 1 egg yolk blended with a little cream. Stir over low flame as it thickens. Pile on rounds of French bread which have been buttered on both sides and toasted. A garnish of black truffles is optional.

POLENTA PIE

Put 1 cup yellow corn meal in a saucepan with 3 cups water and a little salt. Cook slowly, stirring bottom of pan regularly to avoid sticking. As mixture thickens, add light stock and continue to stir to a medium-stiff consistency. Total cooking time is 20 to 25 minutes. While this is going on, try out in a skillet 8 hot Italian sausages (available at most Italian specialty shops), cut into half-inch slices. Line the bottom of a shallow baking dish with these rounds, putting any leftovers along the sides. Spread unlined surfaces of the dish with fat from the pan. To the corn meal mixture now add $\frac{1}{8}$ pound butter and $\frac{1}{2}$ cup of grated Parmesan cheese, mixing in both until well blended. Pour corn meal mixture over sausage foundation and cook in a medium hot oven for 45 minutes. Loosen sides with knife and turn out neatly onto a hot platter. Serves 6.

BEAN CRÊPES REGGIO

Simmer 2 cups of red kidney beans, or black beans, in unsalted water until tender (depending on brand and processing, this may take from one to three hours). Keep water replenished till near the end when pan must be allowed to dry out. Stir frequently to avoid burning. Now add 2 egg yolks blended with 1 cup of cream, a glass of white wine, and salt and pepper to taste. When thickened, use this mixture to fill light crêpes. Roll, brush with butter, and arrange in a baking dish. Heat, then brown under the broiler. Serves 6.

(Continued on page 136)

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COUNT BORROMEO'S

RECIPES

(Continued from page 135)

APPETIZERS

cream and place each on a small square of toast.

RICE À LA TRIANON

Cook rice in the Indian fashion as follows: In a pot with a tight cover put 1 cup rice and 2 cups chicken broth. Bring to a boil, then place tightly-closed pot in a medium oven for about 20 minutes. Uncover and add 1 tablespoon butter, stirring carefully with a fork to separate each grain. Add 1 tablespoon curry powder melted in cream, and salt to taste. Cool and use as a filling for small white bread sandwiches cut in different shapes with a cookie cutter. The filling must be as thick as the bread. Wrap in a damp cloth and chill.

CLUB SANDWICH

Cut thin rounds of Gruyère, or any similar cheese, and identical rounds of lettuce and of thin, cooked veal. Blend mayonnaise with an equal amount of tomato catchup and season with English mustard. Use this to stick the layers together beginning with cheese, then lettuce, then veal, then lettuce. Roll all this in grated Parmesan, which will adhere to the damp filling, and mount it on a toothpick.

MASCHERPONE, NUT, AND HAM SANDWICH

Crush walnut meats in a mortar. Combine them with a little very finely-chopped *prosciutto* and *mascherpone* (or Philadelphia cream cheese, if this is not available) to make a paste. This can be served hot on little rounds of toast, or cold on white bread. Garnish with half a walnut or a shaped piece of ham. Tongue may be used instead of ham.

CUCUMBER SANDWICH

Peel cucumber, slice very thin, and place slices under a weight to squeeze out juices. Between slices of thin white bread, arrange 2 layers of cucumber and between them a layer of mashed pickled cherries.

CHICKEN SANDWICH

Mash cooked chicken, cooked veal, and a little cream in a mortar until it becomes a smooth paste. Toast thin bread slices and sprinkle them with grated Parmesan, pepper, and salt. Spread filling on top and finish off with a dash of cayenne or a dusting of English mustard.

GORGONZOLA CELERY STICKS

Blend Gorgonzola with cognac or dry sherry to form a smooth paste. With this mixture, fill carefully trimmed inner sticks of celery and sprinkle with finely-chopped mint leaves.

CORN MEAL BALLS

Cook $\frac{1}{2}$ cup yellow corn meal and 1 tablespoon raw rice in $1\frac{1}{2}$ cups water for 25 minutes, stirring bottom of pan at intervals and adding more liquid if necessary. When fairly stiff, add 1 tablespoon butter and 2 tablespoons grated Parmesan, then salt to taste. Cool to lukewarm and roll into small balls on a board dusted with grated Parmesan. Dip balls in beaten egg yolk, roll again in bread crumbs, and either deep-fat fry or sauté in hot butter, turning continuously to brown on all sides. Serve on multicolour toothpicks.

SOUPIRS

Cut neat rounds of *mozzarella* and chop finely the bits left over after trimming. Combine them with mayonnaise and spread this on the *mozzarella* rounds. Add a layer of fine-chopped lettuce or other greens, more mayonnaise, and another round of *mozzarella*. Roll in grated Parmesan and serve on toothpicks.

CARAMEL HAM

Cut boiled ham into cubes, roll them in English mustard, mount them on a toothpick, and dip them in caramelized sugar. Let them drip well so that the caramel coating is thin.

GRUYÈRE MUSHROOMS

Drop mushroom caps in boiling water seasoned with lemon juice and cook for five minutes. Drain. Melt Gruyère cheese in a double boiler, stirring in cream a drop at a time till a thick yet liquid consistency is reached. Dip mushrooms in Gruyère

MOZZARELLA MUSTARD TOASTS

Put round slices of *mozzarella* on toast rounds, place a dab of Dijon mustard in the centre of each. Broil till cheese bubbles, sprinkle with a little cayenne, and serve hot.

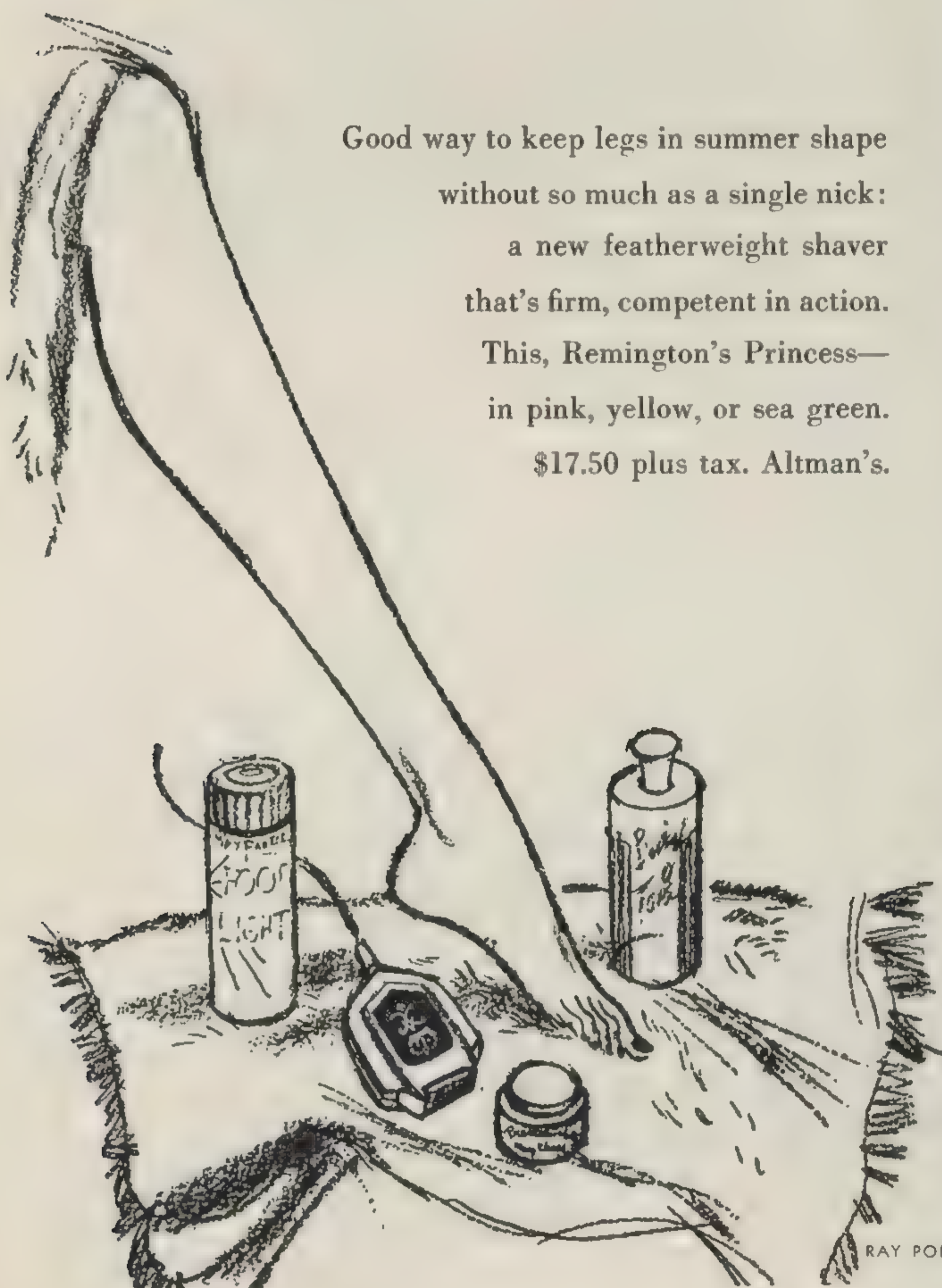


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A PILLAR OF SOCIETY

(Continued from page 121)
find flying?"

Now that I tell it, I think it is an amusing story. Then, alas, I did not even laugh. I launched straight away into a denunciation of the young man with the close-set eyes, of vandals, and finally of the whole art of the cinema. I spent all the rest of dinner handing out, so to speak, my tracts.

Later in the evening, on another part of the terrace, I saw Jean Forbes-Robertson move her chair closer to her daughter's.

"What are they doing now?" she whispered, looking down at the cinema.

"I think that *he* thinks that *she's* an atom spy, and he's just going to find out," Joanna whispered back, and together, entranced, they watched the drama below, until called back to their social duties.

When one's friends betray a sneaking sympathy with the enemy one is fighting, it makes the battle seem very long. Righteousness is quick, with a holy impatience. If Heaven can be taken by storm, I thought, could not the citadels of vice down here be taken in the same way?

Our citadel could, it seems, for that was the way it fell. One day in August, news was received from Rome that the Minister of the Interior had expressed his intention of passing a few days holiday in Longfellow's hotel. Our coast is one of the last enclaves in the democratic world where politicians in office are still revered. This stems from *Borbonismo*; for in Bourbon times Ministers of the Crown were accustomed to make

a slow progress round the peninsula in their coaches, smiling at the populace and twinkling their jewelled fingers in acknowledgement of loud cries of "God Bless Your Excellency," while at the back two sturdy footmen took aboard the eggs, chickens, pigeons, lemons, and so forth that the loyal inhabitants had prudently got ready. The chickens have gone but the prudence remains. Among the older generation it is an axiom that high officials must be kept happy. Certainly, a Minister of the Interior must not be kept awake. We all confidently expected that the young man would close down his cinema.

But he would not. He had developed a stubborn independence, perhaps from seeing night by night so many films about the Wild West. He meant, it was understood, no disrespect to the Minister, but he, in case we had forgotten it, had his license.

The hotel management was shocked; I was shocked as well. The odious young man was not only a vandal, he was now defying both Church and State. Along with all the respectable elements in our town, I agreed that he must be broken.

I, so to speak, handed the young man over to the secular arm, which in this case was the hotel. Within twenty-four hours they had erected a sixty-foot high structure running up the cliff face, to which they wired an enormous electric sign. The auto-da-fé took place the same night, watched by me from my point of vantage on the terrace. When the lamps were switched on, the open cinema

was flooded with light.

The young man took his defeat, I will admit, with a certain panache. He went down with all loud-speakers blazing. Since the films were rendered almost invisible by the electric sign, his patrons soon stopped going, all save a handful of adolescents so depraved that they did not know what else to do with their evenings. One night in the first week of September he was showing a film to a scattering of these devotees, when the first of the autumn thunderstorms broke with a downpour of rain. All the boys and girls ran for home, leaving the cinema deserted. But the young man turned up his sound to its maximum volume and played the picture straight through to the end, in the midst of the thunder, the lightning, and the unceasing rain.

I lay tranquilly in bed and listened. I was enjoying myself. I felt the warm satisfaction of a pillar of society, who, knowing that the forces of law will close down the establishment next door in the morning, tolerantly listens to the noise of the last carouse.

EDITOR'S NOTE: *Aubrey Menen, a satirist who writes with a joyful, perverse relish for small dead-falls and a level eye on human foibles, is the author of six quietly hilarious novels; among them, The Abode of Love, The Duke of Gallodoro, set in Amalfi, and The Prevalence of Witches, set in India. Half-Irish and half-Indian, he was visiting the Nawab of Bhopal when World War II began and stayed on in India as a radio propagandist for the Allied cause, becoming the country's most popular radio personality.*

LETTER WRITING

(Continued from page 99)
cantankerous Mrs. Carlyle, or Miss Eden, another caustic sister spirit of Jane Austen, or Lady Sarah Lennox. Lady Sarah's achievement is the most extraordinary of all, because it is the hardest to analyze. The others, for all their air of informality, are conscious literary artists, choosing their words with a deliberate eye for the apt adjective and the witty phrase. Lady Sarah just sits down and pours out news, thoughts, and feelings onto the paper, and the first words that come to her mind. Luckily they were well worth pouring out. During the long course of her varied, romantic, and satisfying life, she was loved

by many men. One can not wonder at it. The personality that emerges from her letters, naïve, warm, impulsive, and wise, has a charm which we feel all the more intimately because she presents it to us with so uninhibited a spontaneity. Here she is reflecting on life, with the mature wisdom of twenty-one years old.

"Now for an account of us all. I begin by myself, because I believe you won't dislike that; besides, I have been sick, is it not ridiculous? But I am in a hopeful way, my illness being caused by too much health, & great fullness of blood, which has at times by over heating myself really made me ill; but now I am very

carefull & very well, only grown thin, & as Lord Holland says, very like 'halfpenny ale' . . . I am grown tall too! I have less colour, & my nose is grown long, so you may guess I am not much improved; indeed few people are with growing old. But I flatter myself I have one advantage over many people, & that is, that I tell myself every day, 'I am not old, but I am passed the age of a girl, it is time for me to check my vanity, & to remember that if I don't make myself agreeable, I have no right to any attention from my acquaintance.'"

She need not have worried; she is still exquisitely agreeable a hundred and eighty years later, speaking to me in the firelit dusk of my fancied library.



SARLIE

New part-time diet that leaves calories uncounted

News in the anti-weight campaign—a diet to be followed every *other* day, with no calorie-counting.

Called the Swedish Milk Diet, it comes in the guise of a bagful of crunchy granules (sweetened or chocolate-flavoured). The modus operandi is this: stir a heaping teaspoonful of these granules into an 8-ounce glass of milk, and drink—four times a day—on Mondays, Wednesdays, Fridays. This is *all* you have on those days.

On the days in between, forget it—you're free to eat, and enjoy, fork-and-knife meals.

According to a clinical "slimming class" which tested the diet, approximately one pound is lost every diet-day—painlessly, since the milk-mixture is pleasant tasting, and can be slightly varied by different methods of mixing. Energy stays up to par, since these granules contain needed energy-giving elements. A "filling" ingredient—guar flour, from India—allays hunger pangs. This diet works quickly, enables some people to lose quite a lot of weight safely, in a less-than-trying length of time. Since it's effective on a short-term basis, it's also occasionally useful for slim people—to nip a pound in the bud.

Four weeks' supply of Larson's S.M.D.: \$3 (sweetened), \$4 (chocolate); at Bloomingdale's; Marshall Field.

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WINGS OF YOUR OWN

(Continued from page 71)

or better, in the late afternoon. High above the sun sliding into the darkness that already covers the toy houses, you enter the omnipotent realm of Magritte's *Empire of Light*. All below is twilight; all around you, the vibrant rose of fading flame.

This experience in itself—totally different from the sensation of being a big-plane passenger—is enough to justify a private-plane license. To qualify for the test, you must have had a seventeenth birthday and a minimum total of thirty-five flying hours—twenty with an instructor plus fifteen solo. If you pass, the license is free.

An aside here about what to wear: Slacks are not mandatory, but they can be an asset in the initial stages, when one climbs in and out of a plane. Sports clothes, on the whole, seem most appropriate. But doing up like a grease monkey just to fly in this era of spanking-clean interiors is sheer affectation, or possibly a silent tribute to the Pearl White pioneering spirit of the past. The modern cockpit is at least as cosy and well-done as the inside of a sedan.

When it comes to investing in your first plane, the practical possibilities (by-passing two-seaters and putt-putts used principally for training or agricultural work) range from about \$8,000 to over \$23,000 plus instruments and radios for a brand-new, single-engine craft that accommodates four or five people. As with a car, what you buy depends on the way you want to use it, which model you like, and how much you can afford. An unnecessary reminder: If your plane can sometimes be flown for business, it's partially tax-deductible.

To begin with, the Piper Tri-Pacer is an excellent candidate. Designed specifically for new pilots, it's air-stable, easy to manoeuvre with uncomplicated controls, slow and steady to land on a tricycle gear. It seats four, cruises at about 125 miles per hour, and has a range of about 570, based on a thirty-six gallon capacity. The body-covering of the plane isn't metal but rather a special tough fabric. (Please don't panic. Bell's international Air-cobra, the P 39 fighter, had fabric-covered control surfaces—and it served in World War II combat.) The light weight makes it almost foolproof.

Perhaps the moment has ar-

rived to say that an engine has seldom been known to fail in mid-air. If by some far-fetched fluke it does, a plane doesn't fall out of the sky like a lead balloon. It acts like a glider and gently coasts to safety. Strictly speaking, there are no dangerous small planes; there are only muddled or deficient pilots.

Although the Tri-Pacer costs just under \$8,000, two-thirds are sold for marginal weather flying at an additional \$1,600 complete with radios, and basic instrumentation consisting of a turn and bank indicator, a directional gyro, and an artificial horizon which helps the plane navigate, as an airliner does, under conditions of fog and poor visibility. Initially, your trips will be flown VFR (Visual Flight Rules), that is, in weather when you can see the ground. With subsequent experience and a total of 200 flying hours, you can request a Civil Aeronautics Administration test for instrument rating which permits you to fly IFR (Instrument Flight Rules). Once you've passed, practice is all you need to become a seasoned pilot. Your flying improves by flying.

Outselling the Tri-Pacer, the Cessna 172 goes for under \$9,000 plus about \$1,500 more for radios and basic instruments. It, too, seats four, cruises at about the same air speed, lands on a tricycle gear. The engine, however, is a Continental as against a Lycoming (these two companies build nearly all small aircraft engines). Listed as extra advantages for the 172 are: the all-metal fuselage, which doesn't age as fabric will and is easier to patch-repair, and a special high-lift flap for a slower, steadier take-off and landing. Resale value on Cessna planes has been consistently high. The 140, an all-metal two-seater not in production since 1949 but still instructing, cost approximately \$4,000 new and fetches about \$3,000 in today's market.

Cessnas almost dominate the next price category. The 180 at just under \$14,000 without instruments is an all-metal, four-place plane with greater weight, speed (cruising at 160 mph), and altitude performance. Because it doesn't have the tricycle landing gear, it can be mounted on skis for winter or on Edo land-and-sea floats. If you week-end beside still water, the amphibious 180 is literally ducky. You can set it down outside the front door. Connecticut, for example, to any of the as-

sorted Hamptons becomes a twenty-minute hop. Under these circumstances, dashing back for something—or somebody—you forgot is entirely feasible. Floats, as you might expect, cut down the cruising speed from 160 mph to 146, and considering the price, \$8,700 plus an extra \$450 to have the plane corrosion-proofed, amount to quite a frill.

The Cessna 182 is essentially the same plane as the 180, but with a tricycle gear that automatically precludes its being fitted with skis or floats; the price is the same—\$14,000 sans instruments. In any plane, whatever the size, the amount of instrumentation and number of radios advisable depend on the sort of service expected, as well as the topography and location of the area in which it's destined to do most of its flying. Planes in mountainous regions, and in the East, because of heavy overhead traffic are apt to require fuller instrumentation than those flying over the Kansas or Texas pancake terrain.

The models mentioned up to this point all have wings placed above the cockpit which gives the pilot greater ground visibility but limits the wide sweep of sky. A relative newcomer, the Mooney Mark 20, a four-place plane with a wood and fabric-covered body, in the \$14,000 bracket, features laminar-flow wings set below the eye-level, an automatic retractable tricycle gear, and the rounded look of a Jaguar sports car.

Now to the absolute eagle among single-engine planes—the Beechcraft Bonanza, tops in construction quality, speed, ruggedness, range, carrying capacity, luxury, and quiet. This is what airmen call a *real plane*, and perhaps the only single-engine that can be considered in the small transport class. One enterprising lady, who learned to fly in her sixties, piloted her Bonanza to Europe! She owned the plane and decided to enjoy it. While it would be exaggerating to dismiss it as a matter of course, single-engine Bonanzas with gentlemen pilots at the controls do land-hop across the Atlantic via the Northern run to Newfoundland, Iceland, Greenland, Scotland, England, unsponsored by any product or industry. Like the Rolls-Royce car, the Bonanza is precision-built to outlast the preference for it. After ten or fifteen years, if you yearn for a newer model (turbojet engines for private planes should be here by then) the resale value is reassuring. There's a brisk busi-

(Continued on page 142)



New time for clocks

JOHN STEWART

Two famous ways to take inches off ankles: a pair of stockings with knitted-in clocks. Here, the most subtle and wearable version in years: daytime-timed via colour (they're stocking-coloured), via shoe (the slimmest, simplest opera pumps). Stockings by Mary Grey. Alligator shoes by Delman. Both: Bergdorf Goodman.



The next evening shoes

(Shown on pages 86-87)

1. Opera pump of metallic brocade in black, gold, white. By Delman, \$43; Bergdorf Goodman; Julius Garfinckel.
2. Shoe of imported gold brocade with shadowy dots, pointed toe. By Herbert Levine, about \$35, at Jack Schaefer; Joseph Magnin.
3. Flowered opera pump of French silk taffeta, with drapery at the toe. By Herbert Levine, about \$37, at Jack Schaefer; Famous-Barr.
4. This shoe, a black French lace opera pump. By Palter DeLiso, \$30, at Bonwit Teller.
5. Silk brocade woven in a blue and green lace design. By Perugia, about \$33, at I. Miller.
6. Tapered shoe of black silk, satin-striped in amber; tab at one side. By Newton Elkin, \$28, at Lord & Taylor.
7. Gold Paisley tapestry opera pump with flat bow. By Margaret Jerrold,

- about \$25; to order, Lord & Taylor.
8. Black silk shoe, brocaded in gold leaves, with black satin scroll. By Bailly, about \$33, at Altman's (August 15).
9. Latticed sandal of French brocade, in shades of green and violet. By Julianelli, \$37, at Lord & Taylor.
10. Shoe with high instep-tab; printed silk, laminated to leather. By Evins; I. Miller; Neiman-Marcus; I. Magnin.
11. White cotton lace; silver sequins. By DeLiso Debs, \$19. Arnold Constable; Woodward & Lothrop; Harzfeld's.
12. Silk damask in a bright blue and black floral design, with black velvet bow. \$33, at Saks Fifth Avenue.
13. A tied shoe of French brocade, in red, purple, black; laced with satin. By Julianelli, \$37, at Lord & Taylor. Coiffure by Mr. Kenneth at Lilly Daché. Pearly powder for evening radiance, Perle Ivoire, by Lilly Daché.



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ORIGINALS

WINGS OF YOUR OWN

(Continued from page 140)

ness in non-new planes since they have an indefinite life and, by CAA ruling, engines must be inspected regularly and reworked after a specified number of flying hours. In contrast to automobile motors, they can never be allowed to run down. Many of our airliners that have chalked up forty thousand working hours are sold to South America where presumably they fly a hundred thousand more. Planes are engineered so that the stresses balance out in flight. For this reason, it's no more taxing for them to fly day in and day out than to sit idly on the ground. The single-engine Bonanza, delivered with basic instruments, tots up to \$21,000 plus the cost of radios which, for a plane in this category, can quickly add on another five or six thousand more. Yet experts concede it's a brilliant buy.

Of the twin-engine planes, the Cessna 310 is the slickest and raciest, handling with the slippery speed of a large multiengine transport. It cruises at about 200 miles per hour and lands at about ninety, requiring a sound background of experience to fly. Although twenty per cent of the first five hundred went to owners with no extensive experience, it is especially good for an ex-Army or Navy pilot who decides to return to flying and can afford the time to keep up his skill and the financial investment: the 310 costs about \$54,000 with basic instrumentation plus radios at another ten or twenty thousand. The cabin amply accommodates four, adequately five. Long-lined and graceful, with fish-shaped wingtip tanks, it is among the most beautiful planes aloft. This is the model that caused such a stir last summer as the first private plane ever to arrive in Moscow. It was flown there by aeronautical engineer William Lear, head of Lear, Inc., who made his reputation designing and developing miniaturized electronics equipment for small aircraft installation.

Other popular twin-engines are the Piper Apache at about nineteen thousand dollars less than the 310; and the twin Bonanza at about nineteen thousand more, offering six seats in a larger cabin, greater cargo capacity, sturdier construction, and better finishing. For superb comfort, the six-place Aero Commander 560 at \$73,000, that flies the President is a truly posh plane; it is also among the highest in upkeep costs.

Beyond these, planes can be as limitless as the imagination and income. In fact, one Grumman Mallard, a fabulous amphibian has become a flying hunt club with living and sleeping arrangements for six members who like duck-shooting.

Notes on plane manners:

When invited on a trip, a guest should inquire beforehand the maximum amount of luggage she may bring, and arrive at the field at least twenty minutes before departure time, so that all cargo can be loaded simultaneously. An hour's late start can mean an unnecessary overnight delay en route. . . . Don't prattle to the pilot during take-offs and landings. . . . Wait at least five minutes after being air-borne before lighting a cigarette. Snuff it out carefully in the ash tray, and make sure it is out as soon as you begin descending for a landing. . . . Keep a sweater or wool stole at hand. Heaters occasionally do fail, and high altitude flying even in warm weather can chill the cabin. Nothing is worse than an uncomfortable passenger who says so. . . . If you want to curl up cosily, flip off your shoes; most seat coverings are pale upholstery or leather that soils or scuffs or does both.

The pilot should announce his schedule in advance and stick to it. Guests may not be able on the spur of the moment to stay away longer than originally planned. . . . He should also provide routine conveniences: a Thermos filled with fresh, cool water; another with hot black coffee plus an in-flight pickup. It's sometimes preferable to push on without stopping long enough for a proper meal, and airports rarely harbour a potential Voisin. Our effective combination, bland enough to be acceptable to most palates and designed to stay attractive for several hours: lightly salted roast chicken or turkey (with no dressing or mayonnaise which tends to spoil) on white bread (not toast which quickly sogs); whole apples and celery, leaves left on, for a greeny taste; plus small-sized chocolate bars for quick energy, all packed in a wicker hamper that allows ventilation. . . . Cleansing tissues, refresher pads, aspirin, and disposal bags for apple cores, et cetera, are indispensable. . . . Passengers may drink. Until the plane's finally tied down and the day's flying finished, the pilot never does.



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